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Cincinnati Opera's Box-Office Gains

CINCINNATI.—The 31st season of Summer Opera, including thirty performances, closed on Aug. 2 with one of the smallest deficits in recent years, according to announcement by Robert L. Sidell, managing director. A grant to the Summer Opera Association by the United Fine Arts Fund and the Stephan Wilder Association will cover a loss estimated at about $25,000 on the five week period. Total attendance was 70,573. Five performances were completely sold out, and the others had near-capacity attendance. The season was extended from four to five weeks, owing to demand.

The casts appearing in the pavilion this year, as usual, listed some notable names. Fausto Cleva and Paul Breisach conducted most of the performances, with several in which Ernesto Barbini was the batonist. In Traviata, the three main roles were well sung by Eleanor Steber, David Poleri and Robert Weede.

Carmen had several applauded hearings, with Charles Kullman singing Don Jose in each, while the title role alternated between Blanche Thebom, Lydia Ibarronda and Claramae Turner, and the various Escamillos were Giuseppe Valdengo, George Chapliski and Frank Guarrera. In Aida the chief protagonists were Stella Roman, Margaret Harshaw, Giulio Gari and Mr. Chapliski.

A stellar Rigoletto, among others, had Hilde Reggiani as Gilda, Jan Peerce as a fine Duke, and Weede as a dramatic Jester. Robert Merrill also scored in his local debut in another Rigoletto. Roberta Peters made her bow with the company as Lucia in an evening of exciting music-making, with Bruno Landi, Frank Guarrera and Virgil Lazzari as her chief male confreres. Tosca was a dramatic production, with Dorothy Kirsten in the title role, Rudolf Petrak as Cavaradossi, and Chapliski as Scarpia. There was an atmospheric Butterfly production, with Tomiko Kanazawa as an authentic heroine, Brian Sullivan as a romantic Pinkerton, and Mr. Guarrera as Sharpless, among others.

Merry Widow Is Novelty

A lighter interlude was provided with an animated production of Lehar's The Merry Widow, the large cast including Vivian Della Chiesa, Helen George, Mr. Kullman, Carlos Alexander and William Wilderman. The "heavy" musical artillery was again trained with stirring performances of Il Trovatore in which Stella Roman was the Leonora, Claramae Turner the Azucena, while other parts fell to Messrs. Valdengo and Lazzari. In La Boheme, Lucia Evangelista was an appealing Mimi, Sullivan the poet Rodolfo, and Guarrera the Marcello, among a stageful of lively Bohemians.

A feature of The Barber of Seville was the successful local debut of Jeanette La Bianca, agile-voiced young soprano, as Rosina, with Landi as Almaviva, Robert Merrill as the fine Barber, Salvatore Baccaloni as an inimitable Dr. Bartolo, and Lazzari as Don Basilio. The series also included Massenet's Manon, in which Eleanor Steber was a beautiful heroine, and Poleri sang a romantic, youthful Des Grieux.

All in all, this was one of the most successful seasons in recent years, despite the fact that the weather was unusually hot in the middle west. The open-air auditorium has had improvements to the parquette roof. D. M.

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Foreign Recordings and The Petrillo Ruling

CONSIDERABLE debate has been aroused by the decision of James C. Petrillo, president of the American Federation of Musicians, to enforce a rule prohibiting members of his union making recordings for foreign firms or some American ones in other lands. Although the new riches and variety of the recordings—particularly of the rarer items—are a boon to discophiles who like serious works off the beaten track, the situation has aggravated the already precarious economic status of many American musicians.

Mr. Petrillo evidently believes that this competitive influx of cheaply made discs is taking some more income out of the pockets of his union workers in a highly centralized profession, already much circumscribed by mechanical devices for reproduction of music. Is he correct in this reasoning? There are two schools of thought.

One of these maintains that serious music discs made abroad are a mere drop in the bucket in revenues from records. Even if U. S. union members could be induced to stay away from European recording, there would still be plenty of artists and organizations over there to make high-class discs cheap to send to our shores. The only way that this influx could be halted would be by passage of some tariff duties which would equalize the situation—and the question arising is whether this would be the better way to handle the situation. The results would hardly benefit music lovers at large, though they might increase and protect the income of a few performers over here.

The present esteem of American artists in Europe has opened opportunities for many of our composers and performers. Are their new prestige and development on an international basis to be restricted because they can not record for this wider audience and at the same time accept engagements with American union orchestras? The penalties which the AFM can impose are drastic, including forbidding any American orchestra to engage a soloist or conductor who defies the union ban to record in other countries.

On the other hand, the recording industry is in the throes of an upheaval. Among the complicating factors is the spread of television, which uses transcriptions for background music. Some of these are alleged to be pastiches made of recordings from Europe—which can be identified with great difficulty, and even if they are "spotted" do not carry any penalty for infringement under present laws.

One of the proposals which is being advanced is the passage of an amendment to the present Copyright Law which would protect the rights of acoustically reproduced music.

"Juke Box" Bill Approved for Report

Just before the adjourning of Congress, Sub-Committee No. 2 of the House Committee on the Judiciary approved for reporting to the latter the so-called "Juke Box" Bill, H. R. 5473. This measure would amend the Copyright Law to provide that reproduction of a musical composition by coin-operated machines shall be deemed a public performance for profit, whether or not admission is charged to the place of such reproduction under certain circumstances. It provides for royalty payments to the proprietor of the copyright by the owner or operator of such machine, with certain limitations.

Otto A. Harbach, president of ASCAP, in discussing the action of the sub-committee, said: "I am particularly pleased that H. R. 5473 has been acted on by the committee. Also most gratifying were these statements in the minority report: I. 'We are favorably disposed to the basic principle that creators of musical works are entitled to just compensation for the public performances for profit of their copyrighted compositions, by any and all means of rendition,' and II. 'It is hoped that during the interval between the adjournment of this Congress and the convening of the next, the various segments of the music industry—creators, producers and users—will arrive at an equitable solution, to lay before the next Congress early in its session.'"

The reservations of those who made the minority report were based on the fact that, after hearing testimony by many witnesses, they did not believe that the compromise bill met the problem of compensating the creators of the musical composition for its public performance for profit by the segment of industry presently exempt from such payment. The report added significantly, "that segment . . . is the only group of public users now getting such a free ride."

This is a measure which, in some form, is long overdue. In all justice, Congress should plug the loophole which permits recordings to be made at the rate of a single performance for musicians, with no recompense through the Copyright Law either to them or to the composer for innumerable duplications of the work.

ON THE COVER

Julian Károlyi, Hungarian pianist, now resident in Hollywood, comes to this country with a background of brilliant European achievement and training. His teachers have included Max Pauer, Alfred Cortot and Ernst von Dohnanyi, and as a student he won the Mendelssohn Prize, Berlin, 1929; Bluethner Prize, Dresden, 1931; a Chopin Prize, Warsaw, 1932; a Franz Liszt Prize, Budapest, 1933; Prize for International Competition for Pianists, Vienna, 1933. Mr. Károlyi made his formal debut in Aeolian Hall, London, in 1929, at the age of fifteen, and the following year toured England with Feodor Challapin. He has been soloist with the Orchestre Lamoureux in Paris, the Berlin Philharmonic, the Berlin and Dresden State Opera Orchestras, the Covent Garden Orchestra of London, Munich Philharmonic, Budapest Philharmonic, and major symphony orchestras of Helsinki, Prague, Stockholm, Warsaw and other cities. Recitals here and abroad include his Carnegie Hall debut in 1951. Last month, Mr. Károlyi, following an appearance on NBC's televised Recital Hall series on Aug. 6, left for Europe, where he is making an extended concert tour. He returns to the United States late in February, 1953, to begin his American engagements with a recital in Los Angeles on March 10.

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Seventy-third Year
September, 1952

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FACING THE MUSIC

By Harold C. Schonberg

IT was back in November, 1950, that Dr. Hieronymus Fläbbergast, in the brilliantly exegetic reasoning traced on this page, revealed that Mozart could not have composed Mozart's music. Those who missed that piece of scholarship are urged—nay, entreated—to refer back to it, since it is one of the great flights of the human brain, equal at least in magnitude to Champollion's decipherment of the Rosetta Stone or Capablanca's ideas about the King's Gambit.

There had been no doubt in our mind that the good doctor had demonstrated his point once and for all: that Shakespeare and Bacon had in reality composed Mozart's music. But for many months now we have been brooding about his remark to us: "Corroborative evidence I have, but right now I have not the time to explain to you." What additional evidence could Dr. Fläbbergast possibly have brought to bear? Human curiosity could stand no more. We went to his studio and confronted him with the question.

"So?" he said, pushing to one side of his desk a litter of papers, books, periodicals. "Very strange it is that at this moment you should come."

"Why?" we wondered, seating ourself before him, a disciple before the master.

He poked at his desk. We examined the material. A Variorum Shakespeare of *Henry IV*. Bacon Society publications and reprints. Charles Loughridge's *The Delivery of the Lamp (The Cradle in Which the Keys to Shakespeare Have Slept)*. Henry Seymour's *A Cypher Within a Cypher*. Graph paper, notes, anagrams, cryptograms, hieroglyphics. Plus, curiously, a copy of Schumann's *Carnaval*.

"Now," said the doctor, after we had looked everything over, "observe. These Baconians, they work with cyphers, no? With cyphers they are seeking to prove Bacon wrote Shakespeare. Yes?"

We nodded.

"But have I not proved that Bacon and Shakespeare wrote Mozart?" continued Dr. Fläbbergast.

Again we agreed.

"SO therefore the Baconians are on the wrong track. But logic demands that if Shakespeare and Bacon wrote Mozart, then their cypher will be present in this so-called Mozart's music. This is logic. So let us now look for the cypher in the music. But first we are needing a key for the cypher, no?" And he picked up the *Carnaval*. He planted himself solidly before us. He began to lecture.

"When Schumann composes his *Carnaval*, he builds it on four notes, no? What are those four notes? They are the notes of his name that can be translated into musical symbols. Thus: S, which equals E flat; C; H, which equals B natural; and A. And so he composes *Carnaval* on those four notes. Now in the name Shakespeare, what are the letters which can be so used?"

We carefully counted them out. S (the same as E flat); H (B natural); A; E; S again; E again; A again; and finally E.

Dr. Fläbbergast thrust into our hands the slow movement of the G minor Symphony.

"Observe," he said, poking a pencil over our shoulder and touching various notes. "In measure 1 of this andante is a bass note. What is this bass note? It is an E flat, an S in other words. In measure 5 happens an H. In measure 6 an A. In measure 26 an E. In measure 28 again an S; in 46 again an E; in 47 an A and in 61 an E. 'Shakespeare,' it spells."

"So it does," we murmured.

"NOW," continued the doctor, looking severely at us for the interruption, "you add all these measures in which occurs the cypher and you get 220. You add up the letters of Shakespeare's name numerologically, and what do you get? You get 187! So you subtract 187 from 220 and what arrives?"

"The difference is 33," we offered.

"Yes, of course, but what means this 33?" impatiently asked the doctor.

We thought a while. "Don't really know," we abashedly admitted.

"And I thought you knew your Shakespeare!" lamented the doctor. "Is not 33 the number of the plays Shakespeare wrote? That is, the so-called Shakespeare?"

We felt impelled to protest. "The Cambridge edition gives 37, and so do most others," we argued.

Dr. Fläbbergast looked scornfully at us.

"Obviously you are not up on Shakespeare research," he said. "It is known for a fact that the three plays of *Henry VI* are not by the Avon barder, and *Henry VIII* was written by Fletcher. So, 33 is the number. Does not therefore the cypher of the G minor Symphony prove without a doubt who wrote it?"

It certainly sounded convincing, as Dr. Fläbbergast explained it. But we had a sudden thought.

"What about Shakespeare's partner Bacon?" we wanted to know.

"Bacon, this is easy," said Dr. Fläbbergast. "The letter B is the same, you must remember, like B flat in musical notation. So in measure 1 of the first movement of the G minor Symphony is a B flat. In measure 5 are both an A and a C. So 1 plus 5 equals 6. And, numerologically, BAC equals 6 because B is 2, A is 1 and C is 3. Could anything be clearer?"

It was as clear as anything we had ever heard.

"This study," continued the doctor, "I have applied to all of this so-called Mozart's music. Wherever I have applied the cypher comes out Shakespeare and Bacon. Do I force this cypher? No! Do I stretch its properties? No! Am I a Procrustes? No! Everywhere, simply and clearly, is proof in the music that Shakespeare and Bacon were the composers. And do you know? In my studies I have come across something even more of an interest."

"What is that?" we whispered, awed in advance by the oncoming revelation.

The doctor picked up *Henry IV* and slowly turned to Act IV, Scene 1. Then he took his pencil and wrote down the following lines, reproduced below exactly as the doctor wrote them: "*Mess.* He cannot coMe, my lOrd; he is grievous sick. *Hot.* Zounds! how hAs he the leisuRe to be sick in such a jusTing time."

"What say these capital letters, boy?" asked Dr. Fläbbergast, stepping back in admiration to look at his work.

"Why, they spell out Mozart!" we cried.

"And you are thinking maybe this is a coincidence?" asked the doctor. "Observe, now. I will write down lines 47 and 48 of this same scene. Thus." And he copied out: "to set so rich a Main On the nice haZARd of one doubTful hour."

"Can this thing be?" we asked, beside ourself in excitement.

"Not only can be," roared Dr. Fläbbergast. "It is!"

HE set himself for his peroration. "Behold a new trail of research that my so humble self has opened! Just as I have demonstrated that Shakespeare and Bacon wrote Mozart's music, so have I now demonstrated that Mozart wrote Shakespeare's plays. Look at"—and he consulted a list—"*Hamlet*, where the Ghost is saying 'and in a MOst instant tetter bark'd about, most laZARlike, with vile and loaThsome crust'; or *Romeo and Juliet*, Act III, Scene 1, lines 50 to 54; or *The Merchant of Venice*, Act I, Scene 1, lines 150 to 152. Oh, yes, there are any number of encyphered Mozarts, this I am assuring you. And would you wish the final proof?"

He did not wait for us to say yes.

"In *As You Like It*, Rosalind speaks of the 'howling of wolves against the moon.' Notice those two words, 'wolves against.' Say 'wolf against,' or perhaps 'wolf 'gainst'; say it fast; is not this a hidden way of saying 'Wolfgang?' Oh, yes; you may be sure that it was Wolfgang Mozart who was responsible for what today we know as the Shakespeare plays.

"But," added Dr. Fläbbergast, doubtfully, "about one thing I am worrying. Could it be that the Baconians have a point—not about Bacon, who was really Mozart, but about the identity of the one who has written the plays? Could this Mozart have been a front for the Earl of Essex? Or possibly Queen Elizabeth? This I plan to investigate. I will now begin. Go away."

Reverently, we withdrew. As we closed the door, the doctor bent over his desk and the light gleamed on—or was it from?—the bald spot on his majestic head.

Shakespeare of the G minor Symphony.

Tanglewood Stages a Novelty by Mozart

SCENE FROM MOZART'S TITUS . . . Final episode of the composer's last opera, as staged at the Berkshire Festival in its American premiere by students of the Berkshire Music Center. The Roman Senate waits to confer sentence on the traitor Sextus (Shirley Winston, left, holding robes) while Vitellia (Irene Jordan, center), co-conspirator, is defiant and the Imperial Counselor Publius (Richard Sharretts, right) addresses the throng.

LENOX, MASS.—With a thrilling performance of the Berlioz Requiem, given as a memorial to Serge Koussevitzky, Charles Munch on Aug. 10 closed the 1952 Berkshire Festival on a high note. The attendance this year held up well and there were some outstanding features.

The series had among its major novelties the American premiere in a new English version of Mozart's last stage opus, La Clemenza di Tito, here known simply as Titus. It was revised and translated by Boris Goldovsky, head of the opera department at the Berkshire Music Centre, and Sarah Caldwell.

The Metastasio book of this *opera seria* is a weak one, and mainly serves as a frame upon which to hang impressive arias and concerted music. The story of an abortive conspiracy against the throne of the Roman Emperor Titus, hatched by his daughter Vitellia and his former friend Sextus, includes a spectacular burning of Rome. Written hastily in 1791 on commission for the coronation of Joseph I as King of Bohemia, although the master was then ill and in his final months, the music is always masterly in form and often of rare charm and pathos, but not marked by the affectionate touch of some of the greater Mozart operas. The score was left intact except for the chorus Ah, grazie si rendano, transposed to the final scene.

The settings were designed by Charles Elson and were original in that they made considerable use of a projection machine devised by Paul Planner, making possible rich "backdrops" of light and color. Costumes which had much of the feel of the era were designed by Leo Van Witsen. Mr. Goldovsky staged the work and also conducted it. While the result was somewhat weak theatrically, there were some praiseworthy performances, including that of Vitellia, a difficult, florid and wide-ranged role, well sung by Irene Jordan, formerly of the Metropolitan, now a dramatic soprano. Others, who coped laudably with a difficult score stylistically, included Charles Matheson, Sarah Jane Fleming, Shirley Winston, Jacquelin Langee and Richard Sharretts. A student mixed chorus and a praiseworthy orchestra were other features.

Trouble in Tahiti Staged

The other production of the opera department was Leonard Bernstein's one-act satirical score, Trouble in Tahiti, in its first local hearing, following the Brandeis Festival premiere last June. The author-composer had made some revisions in score and libretto of the opera, which was reviewed in detail in the Musical Courier of July. The idiom includes some influences of the Broadway stage, and though abounding in atmospheric, humorous and nostalgic touches, the light and graceful music has little unity. Seymour Lipkin conducted, and Sarah Caldwell was the stage director. Beverly Wolff and Arthur Schoep took the roles of the amiably disputing wife and husband, Dinah and Sam; and the Trio which comments on the action was composed of Elizabeth Winslow, William Harder and Joseph Scott. The text was skillfully set and understandably sung.

Citation Presented

The opening concert of the Berkshire Festival Shed series—following the preliminary chamber concerts (reviewed in the August issue of Musical Courier)—presented the Boston Symphony under Charles Munch in Beethoven's Eroica Symphony and the Brahms First. This was the official return of the orchestra from its triumphal tour of Europe, marked by the presentation of a citation to Mr. Munch from Mayor Robert T. Capeless of Pittsfield.

The next evening, a symphony concert by the student orchestra saw Aaron Copland conducting his suite from Billy the Kid, and Hugh Ross leading Orgad's Cantata for chorus and orchestra. This was open only to Friends of the Berkshire Music Center.

Dallapiccola's Songs of Captivity

The first weekend of the series had as highlights Pierre Monteux's finely controlled performance of Stravinsky's Rites of Spring with the Boston Symphony on Saturday evening, July 26, and the following afternoon's local premiere of Luigi Dallapiccola's Songs of Captivity. The Stravinsky score and its interpretation are familiar from having been heard again in New York last season.

Dallapiccola, who headed the Berkshire Center's composition department for the second year, wrote his work as a protest against the spirit of repression in the air, between 1938 and 1941. It is a setting of Latin texts by Mary Stuart, Boethius and Savanarola, three famous prisoners of the past. The choral settings are in a passionate, subdued, somewhat lyrical vein, with modal and mildly dissonantal harmonies. Hugh Ross trained the chorus and led the novelty effectively.

The Sunday afternoon concert led by Mr. Munch on July 27 listed an excerpt from Franck's Redemption, Bizet's Symphony, and the first and second suites from Ravel's Daphnis et Chloe, including the choral portions. The latter was interpreted with particular flair.

On the Monteux concert including Le Sacre, the opening half included Schubert's Symphony in C major given a serene and glowing interpretation. The Stravinsky resulted in a lengthy ovation. D. L. L.

French Program

The second week-end of Shed concerts started on July 30 with a concert under Munch whose first half was devoted to French music. Fauré's incidental music to Maeterlinck's Pelléas et Mélisande was followed by the same composer's Ballade in F sharp major for piano and orchestra, op. 19, and Ravel's Piano Concerto, both works played with finesse and great success by Nicole Henriot as soloist. The second half was given to Brahms' Fourth Symphony.

Harshaw Scores in Wagner

The program of August 2 was conducted by Pierre Monteux and consisted of excerpts from operas by Wagner. James Pease sang Wotan's Farewell with the orchestra. Margaret Harshaw and Howard Vandenburg were heard in the final scene from Siegfried. After intermission, orchestral excerpts led to the crowning achievement of the eveing, Miss Harshaw's delineation of the Goetterdaemmerung Immolation Scene. A first rate high dramatic soprano, her voice soared and rose over the orchestra in perfect beauty and her musical interpretation was expert. She received a standing ovation from the audience, in which the orchestra joined. Mr. Monteux led his forces with his customary skill. H. W. L.

Tanglewood on Parade

The annual jamboree known as "Tanglewood on Parade," devoted to public showing of the Music Centre's various wares, took place on Aug. 1. The opera department began in the late afternoon by giving in the garden Pergolesi's short opera, Livietta and Tracolla, on a double bill with scenes from Ibert's gay and satiric Angélique. At six o'clock there

(Continued on page 13)

Is Music Therapy a New "Wonder Cure"?

By Vernam T. Davis, M.D.

In the last five years the clamor for the use of music as therapy for medical and particularly for mental illnesses has become so great that one might be led to believe that a new discovery of some wonder cure had been made. This use of music in the management of the sick is neither recent nor is it a wonder cure. The Scriptures make reference to various occasions down through the ages in which the Prophets report the use of various forms of music for producing an effect upon the emotion and behavior of individuals.

Casimir Wierzynski in his book, The Life and Death of Chopin, reports the following instance: "The messengers came from the Duchess, and everybody knew why: The Grand Duke was in a fit of temper and could not be placated. Frederic then would go to the Belvedere, sit at the piano, and play. Music affected the Tsar's brother as it affects a snake. This poisonous man would grow calm and humble, charmed by the child's magic. Often, when he heard Frederic playing, he would interrupt whatever he was doing, enter the drawing room, and become oblivious of the rest of the world. Sometimes he sat for long hours next to the player, intoxicated with his music, and completely unlike his usual self. When the Grand Duke's violent mood was allayed, and Frederic had finished his Orphean role, he would return from the other-worldly realms of music to the earth, and play in the park with two children of his age."

Shellshock Patients Respond

Coming down to more recent times, the Trenton Evening Times of Trenton, N. J., under date of March 19, 1919, printed a picture of Paula Lind Ayers with the caption over the picture, "This Girl Sings Away Shell Shock of Doughboy Patients Overseas." The article under the picture read in part as follows: "Administering doses of familiar songs to shellshock patients in hospitals is the new job of Miss Paula Lind Ayers, formerly a concert singer in New York City, now a Y.M.C.A. entertainer in France. Miss Ayers' career as a song-physician began by accident. While touring a number of American camps to sing to the doughboys, she visited a base hospital one afternoon and sang to the patients in the various wards. 'No need to go in there,' she was told, in front of one closed door. 'Shell-shock patients are in there. They are making so much noise that they probably wouldn't hear you.' 'I should like to try, anyhow,' she said. Before the end of the first stanza, all but three or four of the worst cases had been quieted, and were listening to the song. By the time she had sung half a dozen songs, a few of the men were joining in the chorus. It was the first time that some of them had spoken since they had been stricken with shock."

The "accident" of Miss Ayers in discovering a response of the severely ill to some phase of her musical activities was by no means unique. During times of war there is much public concern for the care of veterans and combat troops who are hospitalized, and new and more effective remedies are sought for the treatment of various conditions. There have been similar reports and newspaper articles in connection with experiences during the Second World War. At the present time there is considerable interest in those groups charged with the welfare of veterans and military personnel in hospitals in connection with the military action in Korea.

CHOPIN . . . An early "music therapist," according to Casimir Wierzynski.

Program at Walter Reed Hospital

Miss Frances Paperte, herself a musician, had experiences similar to those of Miss Ayers during the first World War. She was so impressed that, when war broke out again in the early 1940's, she was instrumental in organizing a program to study how music could be most beneficial to those suffering from physical and mental illnesses as the result of their wartime activities. Through her efforts a department of applied music was set up at Walter Reed Hospital, of which she was made director for three and a half years. In this department an attempt was made, through the collaboration of psychiatrists, other medical personnel and musicians, as well as musicologists, to place the use of music on a scientific basis in such a manner that specific uses for music with types of individuals could be prescribed. Thus some idea could be obtained as to what the effects of this music would be.

It was soon apparent to Miss Paperte and her medical colleagues that there was a need for an enormous amount of basic research before we could begin to tell, with some scientific accuracy, the effect of music before it was tried in a given situation.

Can Music Be Harnessed?

Doctor George S. Stevenson, Medical Director of the National Association for Mental Health, Inc., recently made a statement which seems to sum up this problem. "The widespread occurrence of music among widely distributed peoples and varied cultures is evidence that in music we have a great psychological force. Most people recognize the deep effect of music upon human feeling. Music may stir up every form of emotion, but as far as we know there is such a great individual difference in the emotional reaction to music that a general rule as to its effects can be offered only in very rudimentary form. The question is, Can music be harnessed so that its effects are more subject to our control? Can it be made to do our bidding, to give poise to the tense soul, to raise one from depression or to soften excitement? Are these results inherent in music or in the makeup and experience of the person hearing it? In order to have a desired effect, must the music be chosen in keeping with the idiosyncrasies of the listener?

"These are questions facing psychiatry. But they are also a challenge facing the joint effort of music and science to solve them. These questions are the task of the Music Research Foundation, now joining in a project with Columbia University looking toward their partial solution. The ways of research are usually rough, and one can anticipate a long-time effort to find answers to these questions. The answers will come bit by bit, with the pursuit of many false leads in between, but the effort is worth while, for out of it we may expect light to be thrown on a large and important aspect of human life."

An Officer's Testimony

The opinion expressed by a 43-year-old officer, who was fortunate enough to have had the opportunity of benefiting from the music department of Walter Reed General Hospital, fairly well summarizes the present-day state of effectiveness of music in the treatment of the sick.

"Although I have always appreciated music and held the belief that music therapy would be beneficial to the neuropsychiatric patient, especially in the state of convalescence, I am now more convinced from actual experience that these effects are more real than theoretical.

"This form of therapy gives the patient an opportunity of 'acting out' his emotions, instead of submerging them deeply into the subconscious strata. Because of the numerous items that one must think of while studying music, i.e., breath control, memorizing words, music, etc., the patient has very little time to dwell on his deleterious complexes and thus gradually establishes a tendency to become more extravert.

"Another important factor is the relaxation that the patient experiences, and thereby increases his self-confidence. Music, as it is applied and taught daily to patients at Walter Reed General Hospital, also affords an opportunity to socialize with others in an area of mutual interest. All the above-mentioned factors tend eventually (and I believe successfully) to remove the feeling of inadequacy of the neurotic patient."

Concerning Cost of Treatment

The administrator of a medical program, whether it be for the treatment

Ed. Note.—Dr. Vernam T. Davis is Chief of Psychiatry and Neurology, United States Marine Hospital, Staten Island, N. Y. He is a member of the American Psychiatric Association, and a member of the Research Committee of the Music Research Foundation.

of mental or physical illness, has to be constantly aware of the cost of treatment. If a program of music is instituted, other services of patients must be curtailed or the cost will rise considerably, unless it is definitely known that the duration of the illness will be shortened by this procedure.

It is an aim of the Music Research Foundation, Inc., to stimulate research which will provide administrators with factual information and if possible to demonstrate areas in which music will be generally effective, will produce results which are possible without the use of music, and will shorten the duration and decrease the suffering and economic cost of illness.

At the present time there is no scientifically validated evidence that music alone will do any of these things. Research and study in the effectiveness of music have not begun to keep pace with progress in other phases of physical or mental illness.

Goals for the Researcher

Music therapy, though no new wonder cure, at present has a popular appeal. In this case, the appeal is a more or less universal reaction to music. Like all fads it will subside as it has arisen unless physicians, musicians and the public at large, taking advantage of the present popularity, explore and investigate carefully and discover how music can be harnessed to do the bidding of the therapist.

The Music Research Foundation is founded upon the belief that basic scientific research in the physiological, psychological effects of the different components of music on the individual will reveal secrets which will ultimately contribute to decreasing human suffering.

It is known that music diverts the mind and raises the spirits in many cases. But there are at present only approximate data on what sort of music—descriptive or abstract, or of what melodic or harmonic makeup—produces certain reactions. All this will have to be worked out with much more thoroughness before a tone poem, a waltz or minuet can be prescribed with the accuracy of a medicine, or the efficacy of a therapeutic activity assayed. We need to know how much participation in group singing or elementary playing of an instrument, or listening to others, will be beneficial in any particular case.

Bayreuth Fete Launched

BAYREUTH.—The 76th Bayreuth Festival was opened on July 23 with a performance of Tristan and Isolde. The first Ring cycle began the following day, and on the 25th Die Walkuere was sung. Both Tristan and Walkuere resulted in another triumph for Astrid Varnay, appearing for the second year here as Bruennhilde, but assuming the role of Isolde at Bayreuth for the first time in a new production. Hans Hotter, of the Metropolitan as Wotan, shared in the lengthy ovation that followed the Magic Fire Scene.

Other artists from America in the casts this summer are Ramon Vinay, who was a new and a powerful Tristan, and George London, heard in Parsifal. Joseph Keilberth is a new conductor this season for one of the Ring series. Other batonists are again Hans Knappertsbusch and Herbert von Karajan. Wieland and Wolfgang Wagner, grandsons of the composer, are the managers of the festival, which also includes Meistersinger.

Salzburg Festival Begins with Figaro

SALZBURG.—The Festival opened with the usual pomp and glamor. An international public crowded this historic town, with all hotel and private accommodations sold out. More than 350 motor cars with foreign license plates, discharging their passengers at the Festspielhaus gates, were counted on the first night.

This year's series marks the thirtieth anniversary of the first festival presentations of Mozart operas here. The opening performance of The Marriage of Figaro was an example of pure Mozartian style. Wilhelm Furtwaengler, scheduled to lead a number of the principal events, was stricken with illness a few days before the opening. Fortunately, a substitute was found to conduct Figaro—Rudolf Moralt, one of the younger permanent conductors of the Vienna Staatsoper, who had coached and prepared the cast. He led the work to an overwhelming success.

The opera was sung in the original Italian. Special praise is owing for the extraordinary care bestowed on the study of language and pronunciation.

A high level was maintained by Elisabeth Schwarzkopf as the Countess and Irmgard Seefried as Susanna (their Letter Duet was a highlight of the evening); by George London as a virile and distinguished Almaviva; by Erich Kunz, as a masterly and exciting Figaro, and by Hilde Gueden as a sprightly Cherubino. Among the smaller roles, that of Carl Doench as the gardener was well sung and characterized.

Under the stage direction of Herbert Graf, the serious and comic elements of this incomparable work were blended. The singers were taught to adapt the tempi of their action to the music, even to the finest ramifications of melodic phrases. Stefan Hlawa, the scenic designer, gave many picturesque ideas to the realization of pure rococo settings and costumes. A tiny ballet choreographed by Grete Wiesenthal was gracefully presented by six dancers. The chorus and orchestra of the Vienna Opera, trained in Mozart since youth, performed with stirring musicianship and enrapturing tone-color. The public demanded many curtain calls for the energetic Direction of the Festival and all the artistic collaborators.

Magic Flute was staged in the Riding School again, and once more the open-air production was debatable scenically; the Vienna Symphony Orchestra sounded meager and thin, the singers' voices often dry and strained. Oscar Fritz Schuh was the stage director and Caspar Neher the scenic artist. Moralt made a somewhat less favorable impression as the conductor because of the acoustical difficulties. Only a few members of the cast succeeded in overcoming these handicaps. Seefried moulded the role of Pamina movingly, Wilma Lipp was a virtuosic Queen of the Night, and Josef Greindl as Sarastro sang in the best tradition. Less satisfactory were Richard Holm as Tamino, especially as to acting; and Erich Kunz and Edith Graves as the Papageno-couple. The ensembles of Three Ladies and Three Boys were more rewarding musically than vocally. The choruses, however, were sung wonderfully, and the sold out house applauded a great deal.

Vinay in Otello

Interpolated between Mozart works one heard two Italian operas, Verdi's Otello and Donizetti's Don Pasquale, both enjoyable and high class productions. The noted Turin conductor Mario Rossi conducted on both nights, in the former work substituting for Furtwaengler. The interpretation of Otello by Ramon Vinay was outstanding in every respect. The impersonations of Paul Schoeffler as Iago and the delightful Rosanna Carteri as Desdemona were on an equally high level. Herbert Graf was an efficient and imaginative stage director.

With Don Pasquale, one of the most enchanting nights of the festival took place. Schuh, the *régisseur*, and Neher, the designer offered an enticing performance in the intimate surroundings of the Landstheater. Sergio Bruscentini as Pasquale, Carl Doench as a most amusing Dr. Malatesta, and Hilde Gueden as an impish and ravishing Norina contributed to the high spirited comedy.

GISELLA SELDEN-GOTH.

AT RANCHO SANTA FE . . . Mr. and Mrs. Homer Samuels (Amelita Galli-Curci), Mrs. Walter Fischer and Dr. and Mrs. Nikolai Sokoloff enjoy a visit at the Samuels' California home. Dr. Sokoloff presents a series of concerts in La Jolla each summer.

Holland Fete Ranges Over Wide Terrain

By Frits Noske

THE HAGUE.—The Holland Festival of 1952 had a new physiognomy. Special attention was paid to Igor Stravinsky on his 70th birthday. The composer was an honored guest. Following the opening gala concert in the Ridderzaal, led by Willem van Otterloo and including works of Johan Wagenaar, Mozart, Stravinsky (Concerto for Wind Instrumeits) and the conductor (Divertimento), with Queen Juliana heading a distinguished assemblage, the first public event was the staging of Stravinsky's Le Rossignol and Oedipus Rex by the Netherlands Opera.

The former work had a *décor* by Nicolas Wijnberg, fantastic and poetic, inspired by Chinese drawings. The American soprano, Mattiwilda Dobbs, sang the part of the Nightingale with a beautiful lyric voice. Others appearing were Cora Canne Meyer as the Servant, Chris Scheffer as the Fisherman, Anny Delorie as Death, Paolo Gorin as the Emperor, and Gerard Groot as the Mandarin. Compared to this delightful early opera, Oedipus Rex (sung in Latin), in Stravinsky's later style, seemed like the work of a lapidary. The chorus was augmented by outstanding soloists including Hélène Bouvier (Jocasta), Frans Vroons (somewhat too lyric-toned for the tragic Oedipus), Scipio Colombo (Creon), Gerard Holthaus (Messenger), Scheffer (Shepherd). The stage management of Van der Vies in both productions was praiseworthy, and Charles Bruck conducted in virtually faultless style.

The Netherlands Opera repeated Janacek's Jenufa from last year's program, this time led by Rafael Kubelik. Under his inspiring leadership the orchestral part was played with great effect, while on the stage the performances of Gré Brouwenstein (Jenufa), Vroons (Laka) and Lidy van der Veen (Sexton's Widow) brought the production to an international standard.

Un Ballo In Maschera had some cast changes, with a guest, Dora Gatta, as the Page, showing stage flair but a rather small voice. Ulrica was strikingly sung by the Dutch alto, Anny Delorie. Franco Ghione was a dependable conductor. Brouwenstein as Amelia and Vroons as Riccardo repeated their roles and worked on a high plane. At a repetition of the opera, there was a substitution of Theo Baylé as Renato; he scored a great success, including a "*bis*" of his aria.

Don Giovanni under Josef Krips marked the high point of the festival. His influence was felt in the accurate and admirable playing, and in the singing of a cast including two new artists —Erich Kunz, who won a furore as guest, being excellent as Leporello, not unduly comic, and a fine singer; and Nel Duval as a charming Zerlina.

Orchestras under Noted Leaders

The Stravinsky celebration included a concert of his works by the Residentie Orchestra and the Voorburgse Oratorio Society under Igor Markevitch, the high point being the Symphonie de Psaumes, in which the chorus assisted in conveying the thrilling power of the work. The Suites after Pulcinella and from Le Baiser de la Fée also were on the program. Elisabeth Schwarzkopf sang the Lullaby and the first act aria from The Rake's Progress, the chorus assisting. Her work was remarkable.

The first festival concert in the Kurhaus presented Bruno Walter with the Concertgebouw Orchestra, in his justly famous interpretations of Mozart's G minor Symphony, Strauss' Don Juan, and Mahler's Fourth Symphony, with Schwarzkopf singing the solo, and this program brought a strong ovation.

The same orchestra was led by Krips in happy versions of the Schubert Sixth Symphony (dating from the composer's 16th year), and the Fourth Piano Concerto of Beethoven, with Claudio Arrau as a conquering soloist. Jo Vincent sang with a reduced orchestra in Rudolf Mengelberg's Salve Regina. As a finale, Schumann's Fourth Symphony roused much enthusiasm.

Ferenc Fricsay led the Concertgebouw in a program including Stravinsky's Capriccio, played by the excellent French pianist Monique Haas; Kodaly's Dances from Galanta, a jewel of folkloric music, and the C major Symphony of Schubert. Fricsay in debut proving to be a musical interpreter and technician of high rank.

Kubelik led another concert of this orchestra, the high point of which was the Fourth Symphony of Tchaikovsky, an ideal performance. A symphonic ballet by Bertus van Lier, Katharsis, was also heard.

Homage to Obrecht

Outstanding was a celebration marking the anniversary of Jacob Obrecht, great Netherlands composer, born 500 years ago. The first concert presented the Belgian Pro Musica Antiqua ensemble, composed of six instrumentalists and four singers under Safford Cape, in exquisite versions of 15th century Spanish works by Garcia Munoz and Juan del Encina, and scores by Dufay, Okeghem, Obrecht, Des Pres and others. This event was in the Diligentia Hall. The second took place at the old Castle in Muiden, where the Netherland Kammerkoor under Felix de Nobel was heard in splendid vocal works by Clemens non Papa, Brummel, De La Rue, Compere, Gascogne, Obrecht and Des Pres.

Operas in Concert Form

Unusual events were several performances of operas in concert form. Under the fascinating leadership of Paul van Kampen there was a splendid hearing of Berlioz's Damnation of Faust by the Radio Philharmonic Orchestra and the Chorus of the Netherlands Radio Union, a first-class ensemble. The French soloists were less outstanding, except for Paul Cabanel, whose Mephisto was a creation of distinction. More of a rarity was Berlioz's Les Troyens à Carthage, the second part of which was given in a concert by the same orchestra, chorus, and eight soloists under Van Otterloo's baton. This novelty proved a disappointment, despite some intriguing pages, the duet of Aeneas and Dido being one highlight. Mattiwilda Dobbs, with her clear soprano, and Guus Hoekman as a Trojan Priest stood out among the soloists, and Van Otterloo led the work with a firm control.

Bartok's one-act opera, Bluebeard's Castle, also was done in concert form under Antal Dorati. This was an eminently successful reading by the Residentie Orchestra, with Martha Lipton as a Judith of uncommon dramatic force, and Otokar Kraus, somewhat hampered by an indisposition, as Bluebeard. Jan Retel spoke the prologue in imposing style. This concert was opened with Schoenberg's Verklaerte Nacht and Bach's Fourth Brandenburg Concerto, and ended in an ovation.

Leon Fleisher, American pianist, winner of the Queen Elisabeth Contest in Brussels this year, was heard in the Brahms D minor Piano Concerto with the Residentie Orchestra under Van Otterloo. He showed a strong temperament and exceptional pianistic gifts. The concert continued with a grandiose performance of Stravinsky's Sacre du Printemps.

STRAVINSKY JOINS ARTISTS IN BOW after performance of his Oedipus Rex at the Holland Festival. At the composer's right are Helene Bouvier and Charles Bruck, the conductor; on his left, Frans Vroons.

Two Oratorios by Honegger Heard

Two oratorios of Arthur Honegger were performed within 24 hours. Eduard van Beinum led the Concertgebouw, the Netherlands Radio Chorus, Leon Combé as narrator; David Hollestelle, bass; Lucie Waringa, soprano, and Maria Pluister, alto, in a stirring reading of La Danse des Morts. Later there was a repetition of Jeanne d'Arc au Bucher, under Lodewijk de Vocht, one of the most inspired leaders of this work, and the Antwerp Caecilia Chorus, the St. Lieven Boys' Chorus, and a fine array of soloists with the Belgian National Orchestra. Elisabeth Lugt scored in the title role, though she did not reach the heights shown by previous protagonists here. The composer was a feted guest.

Pijper's Halewijn Revived

The Netherlands opera paid tribute to the memory of Willem Pijper by reviving his opera Halewijn, based on the medieval ballad of the same name. The composer called this a "symphonic drama," and it contains two main parts, having many fine passages, but as a drama and a vocal work it leaves something to be desired. The performance was praiseworthy, especially the musical reading of Eduard Flipse with his Rotterdam Philharmonic Orchestra, giving the complicated work an excellent technical and finely colorful translation. Corry van Beckum provided a striking interpretation of the Royal Child, a role which is recited at a high tonal pitch. Others heard in singing parts were Holthaus as Halewijn, Jan Van Mantgem (King), Delorie (Queen), Gee Smith (the Brother), Meyer (the Sister), Jo Van der Meent (Halewijn's Mother). There were pretty costumes and *décor* by J. F. Doeve. . . . The Royal Military Band, under its director, Rocus van Yperen, gave a program at the Kurhaus consisting of works by living composers, including Toch, Hindemith, Paul Creston, Henk Badings, Prokofieff, and Stravinsky (Concerto for Piano and Orchestra, with Lia Palla playing the heavy solo part).

Closing Features

Among other events were a concert of Dutch works by the Rotterdam Philharmonic under Flipse, including a fine score by Diepenbrock, "Im Grossen Schweigen," for baritone and orchestra, inspired by Nietzsche, with Laurens Hogtman as a striking soloist; a Ballade by Badings; the youthful First Symphony by Pijper; and an Overture Energico by Cor de Groot. . . . The Netherlands Bach Society gave the customary fine Bach concert at the Gouda Saint John Church, including a small Mass in A, honored by the presence of the Queen of the Belgians. In Naarden the Mass in B minor was again given at the old Gothic Church; both hearings were under Anthon van der Horst. . . . The New York City Ballet won enthusiasm from the public, which found especial delight in such versions as that of Bizet's Symphony, while some of the more sensational works roused diverse opinions. . . . In the old city of Delft there were again performances of the medieval morality play, Everyman, this time in the inner court of the Prinsenhof. . . . The final concert of the festival was under Paul Sacher, leader of the Basel Chamber Orchestra, who conducted the Residentie in the local premiere of Frank Martin's Violin Concerto, with Joseph Szigeti as a soloist of high rank; as a whole the score was a disappointment.

RAI Presents Walter in Rome

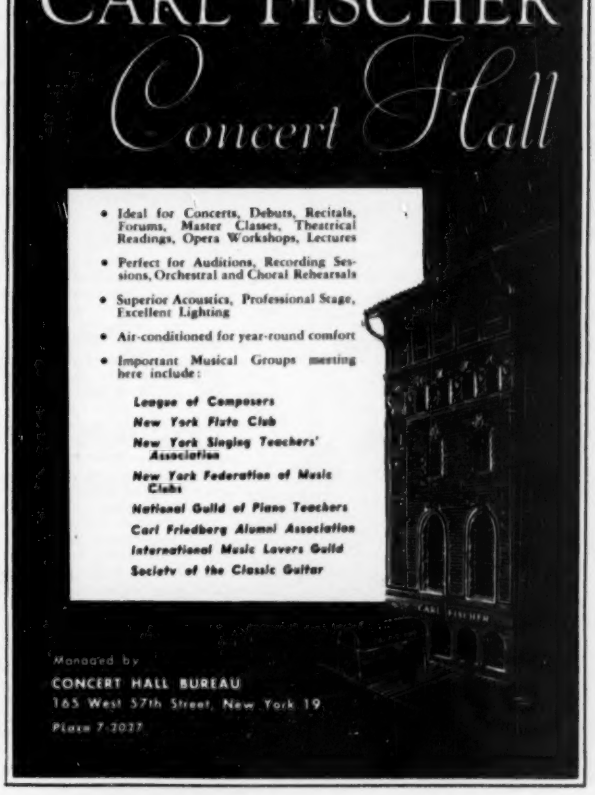
ROME. — The "RAI," abbreviation for Radio Italiana, Italy's Government-sponsored and subsidized Broadcasting Corporation, rightly and proudly claims title to be the most efficiently managed musical organization in this country. While its financial position allows for a huge budget to be devoted to musical activities of a very high class, its artistic direction is capable and resourceful enough to diffuse the best of music, entrusted for interpretation to outstanding musicians. Thus, the series of symphony broadcasts presented this spring boasts the appearance of internationally famous conductors, rarely heard in Italian concert halls.

For two of its recent concerts the Corporation brought back Bruno Walter, who had been absent from Italy for fourteen years. Mr. Walter conducted a Brahms program (the Tragic Overture, Song of Destiny and German Requiem), and another consisting of Mozart's Symphony in G minor, the Don Juan of Strauss and the Fourth Symphony of Mahler. A choice gathering of invited listeners crowded the RAI's big auditorium and created therein an atmosphere reminiscent of the one prevailing at the Studio 8H at New York's N.B.C. building for Toscanini broadcasts. Mr. Walter was enthusiastically received by an enthralled audience, especially impressed with the glowing interpretation of the Mahler Symphony, which had never before been heard in Italy so convincingly elucidated. He also won the affectionate good-will of the choir and the orchestra, who were unanimous in declaring that they had enjoyed working under his inspiring baton more than with any other guest conductor.

G. S. G.

Contest for Horn Works

A contest with two prizes totalling $400 for new works by resident American composers and featuring French horn is announced. The Horn Club of Los Angeles is offering $200 for a composition scored for from 8 to 12 horns; and Joseph Eger is providing the same amount for a score featuring a solo horn (a sonata, concerto or chamber work). Compositions must be sent before March 1, 1953, to Joseph Eger, Chairman, Contest Committee, 7209 Hillside Ave., Hollywood 46, Cal. Separate parts should accompany the scores, which will be judged anonymously by a jury including George Antheil, Mario Castelnuovo-Tedesco, Alfred Frankenstein, Lawrence Morton and Miklos Rosza. At least one of the scores will be performed by Lili Kraus and Mr. Eger, the larger works by selected groups from the Horn Club.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Jerome Diamond—Faculty Eastman School of Music

Sylvia Dickler—"Excellent technical equipment, active imagination, command of style."—Noel Straus, N. Y. Times

Loretta and Murray Dranoff—Two-Piano Team touring under Columbia Artists Mgt.

Isador Freeman—Paterson, N. J.

Richard Goldman—Pianist, Composer, Asst. Cond. Goldman Band

Arthur Hague—Faculty Yale School of Music

Walter Hendl—Pianist, Conductor Dallas Symphony; four years Asst. Cond. N. Y. Philharmonic

Marcelita Kabayao—Town Hall 1950, Philippines 1951, Europe 1952

August May—Pianist, Conductor Elizabeth (N. J.) Philharmonic

William Reddick—Pianist, composer, Music Dir. Ford Sunday Eve. Concerts

Sidney Raphael—Pianist with Columbia Broadcasting System

Lucretia Russell—Faculty Institute Music Art., Pittsburgh, Pa.

Miguel Sandoval—Pianist with Columbia Broadcasting System

Doris Silbert—Faculty Music Dept., Smith College

Gladys Stein—Town Hall 1950, Soloist with Little Symphony. Tanglewood 1952, Soloist with Orchestra

Jascha Zayde—Pianist, Conductor, WQXR

Dr. Adler will re-open his New York Studio in September

336 Central Park West New York 25, N. Y.

Aspen Festival Premieres New Opera by Tcherepnin

By Charlotte Hiller

ASPEN, COLO.—The world premiere of Alexander Tcherepnin's one-act opera The Farmer and The Fairy, commissioned by the Aspen Institute of Music, draw a record audience to the Amphitheatre on Aug. 13. The afternoon's opera bill, containing also Mozart's Bastien and Bastienne, was repeated by popular demand before the end of this summer.

Tcherepnin's libretto—his own French text is translated into English by Giovanni Cardelli—is based on a legend found in many cultures. It concerns a Farmer who lives in happy independence until he longs for a wife to make his household as comfortable as his neighbors'. A Fairy, who has noticed the handsome youth plowing, enters his house and prepares his meals. She becomes a human and he is charmed by her and weds her. In the second scene, twenty years later, they have a son and a daughter, but her term of life as a mortal being up she leaves him, sadly resigned and without bidding farewell, having confided some of her kitchen secrets to her daughter.

The composer adopted the pentatonic scale, so prevalent in Oriental music, and skillfully used by Moussorgsky, Puccini and others. In Tcherepnin's work it is explored with modern means for a subject to which it is particularly suited. Leslie Chabay, tenor, projected the Farmer's natural confidence, in acting as well as in his clean, finely modulated singing. As the Fairy, Anne Bollinger looked charming, and her beautiful soprano dealt with the intricacies of Tcherepnin's vocal writing exceedingly well. Richard Leach made a fine Narrator, outlining the action in spoken text with an excellent voice, a quiet sense of humor and intelligent restraint in acting.

Scenery and costumes were designed by Garth Williams. Only a few pieces, Bracque-like in concept and effect, a table, a stove, designated the Farmer's home. A shaggy dog with wagging tail, some mobiles, one of them a pigeon, completed the unusually compact and meaningful design. Of similar simplicity, though different in style, were scenery and costumes for Bastien and Bastienne, which followed the Tcherepnin work. For both operas Mr. Williams' stage designs were executed by William Lane and Hugh Mesibov, the costumes by Anne Loesser.

Mozart's youthful opus shows no sign of growing stale, especially as expounded by Joseph Rosenstock, the conductor. Herta Glaz's warm mezzo-soprano and exuberant, imaginative acting as Bastien were ingratiating elements of the performance. Anne Bollinger was a lovely, well-singing Bastienne. The shepherd-magician Colas had an unusually witty and musical interpreter in bass-baritone Donald Gramm, who will join the New York City Opera roster this fall. Olga Paul is responsible for the libretto's English version, which contributed to a more thorough enjoyment by the audience. The orchestra, on this, as on other occasions, performed with excellent discipline and musicianship under the sensitive guidance of Mr. Rosenstock.

Two weeks are not enough to appraise fully the growing importance of the Aspen Institute of Music under its director, Victor Babin. Present facilities, planned to be extended, place a limit on attendance. But capacity enrollment was reached this year for the Institute's courses during its nine-weeks' season. Advanced students made up the bulk of the Aspen Festival Orchestra and had occasional solo assignments.

Institute Sessions

Every Saturday morning Arthur Loesser gave a master class on the Festival Music of the Weekend, open to the public. On other days during my stay master classes were conducted by Herta Glaz on The Versatility of Hugo Wolf as a Song Writer; by Rudolf Firkusny on Contemporary Piano Music Emphasizing American Works; by Reginald Kell on Mozart, Weber and the Clarinet; by Nikolai Graudan on Bach's Unaccompanied Suites for the Cello; by Mack Harrell on American Song Literature—the Art Song, the Folk Song; by Samuel Lifschey on Viola Solo-Literature; by Roman Totenberg on the Beethoven Violin Concerto; by Joanna Graudan on The Role of the Pianist in Chamber Music. Mr. Rosenstock taught conducting classes for beginners and advanced students, and was responsible for the concert programs. In each he emphasized challenging contemporary and little known or unusual earlier music.

Contemporary Music Heard

There were several significant first performances for the U. S. Darius Milhaud's cycle, Alissa, for voice and piano, is based on André Gide's early novel, La Porte Étroite (The Narrow Gate), a work concerned with denial, self-denial, and release sought in religion but found only in death. In his selection of the prose texts, the composer concentrated on the ever-mounting emotional intensity in the principal character, Alissa, and musically carries this development in fluid, haunting language to the end. The interpreter needs a tremendous vocal range and the ability to maintain emotional tension on an almost even level through forty minutes of singing. Only toward the end does dramatic expression break through before the work concludes in the previously sustained mood. All these demands were fulfilled, musically and interpretatively, by Miss Glaz. Brooks Smith played the intricate piano part with uncommon perception and beauty.

Mack Harrell, baritone, was the soloist in the first performance of the revised Blake Songs by Virgil Thomson, accompanied by the Festival Orchestra under Rosenstock. His understanding projection of music and text made for a performance which was virtually ideal.

Alban Berg's Trio for Violin, Clarinet and Piano (Chamber Concerto Part 2) was another "first." Roman Totenberg, Reginald Kell and Mr. Smith gave this intimate, lyrical work a memorable, much applauded interpretation.

Anne Bollinger, soprano, with the Festival Orchestra under Mr. Rosenstock, offered two early arias by Ernst Krenek, quite different in their melodious and dramatic appeal from this composer's

later but (in this country) better known works. The first is Stella's Monologue (Act IV, Scene I, from Goethe's drama of that name), op. 57a; the second, Introduction and Finale (Part 4) from the Incidental Music to Goethe's Triumph der Empfindsamkeit, op. 43a.

Victor Babin's Sonata Fantasia for Cello and Piano was beautifully played by Nikolai and Joanna Graudan; Milhaud's recent (1951) First Quintet for Piano and Strings by Brooks Smith, piano, Roman Totenberg and Marilynn Wright, violins, Samuel Lifschey, viola, Nikolai Graudan, cello; and Poulenc's Trio for piano, oboe and bassoon by Mr. Smith, Lois Wann, and Norman Herzberg. In Benjamin Britten's Serenade, op. 31, Leslie Chabay, tenor, Ross Taylor, horn, and the Festival Orchestra under Mr. Rosenstock collaborated in an exquisite performance.

Earlier Works Revived

A delightful yet rarely heard Mozart Piano Concerto in B Flat Major (K. 456) was presented by Rudolf Firkusny and the orchestra in delicately balanced, true Mozartian style. Vronsky and Babin played Mozart's Concerto for Two Pianos and Orchestra (K. 365) and subtly performed Schumann's Andante, and Variations with Messrs. Graudan and Bodenhorn, cellos, and Mr. Taylor, horn. Beautiful and competent readings were given of Beethoven's Spring Sonata by Joanna Graudan, piano, and Szymon Goldberg, violin; the Mozart Sonata in B Flat Major (K. 292) by Mr. Herzberg, bassoon, and Mr. Graudan, cello; Schumann's Adagio and Allegro, op. 70, by Messrs. Taylor and Smith, Weber's Grand Duo Concertant, op. 48, by Messrs. Kell and Babin, Saint-Saens' Septet, op. 65, represented the later 19th century with Wesley Lindkoog, trumpet, Mr. Goldberg and Marjorie Fulton, violins, Lifschey, viola, Bodenhorn, cello, Stuart Sankey, double-bass, and Mr. Smith, piano. A pungent, dramatic scene from Rachmaninoff's little known opera, The Miserly Knight, was superbly delivered by Mack Harrell with the Aspen Festival Orchestra conducted by Rosenstock.

TANGLEWOOD

(Continued from page 7)

were three simultaneous programs, a symphony program in the Shed; a first performance of Alcottiana by Singer in the Theatre; and a Chamber Music Hall program in that genre, with new works by Yehoshua Lakner and Leonard Roseman. A study group in the Barn gave some rare older vocal and instrumental works. On the porch there were choral selections sung by that department, during the picnic interval on the lawn.

In the evening the Boston Symphony was heard under guest conductors in a benefit concert for the Center's scholarship fund. James Aliferis led the last movement of The Prairie, for chorus and orchestra, by Lukas Foss, performed by the student singers. Howard Shanet conducted Chausson's Poème, with Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra, as soloist. Mr. Foss directed the Mendelssohn G minor Piano Concerto, played by Seymour Lipkin. The last act of Carmen was then conducted by Leonard Bernstein. The cast included Mildred Miller, of the Metropolitan, in the title role; David Lloyd, as Jose; James Pease, as Escamillo; and in other roles Francis Barnard, Margo Stagliano, and Jacqueline Bazinet, with the festival chorus. All the participants in this concert had studied at one time at the Center. D. L. L.

On Aug. 3, Mr. Munch took over the baton again, to interpret Beethoven's Egmont Overture and Symphony No. 8. Unfortunately, his readings were somewhat dry and uninspired, as—strangely enough—was also the interpretation of Debussy's Iberia, which lacked lustre and color.

The closing number of the program was Honegger's La Danse des Morts for baritone, soprano, contralto, narrator, chorus and orchestra. The content of the work is in direct contrast to the required number of executants. Though effective in a rather theatrical way, the work relies too much on tricks and illustrative devices, lacking the most substantial musical content. With Richard Sharrets, Irene Jordan and Betty Lou Allen as the singers, Arnold Moss as narrator and the Berkshire Festival Chorus, prepared by Hugh Ross, as the participants, Mr. Munch gave an effective account of the score. H. W. L.

On Aug. 7 Artur Rubinstein was a feted soloist in the Brahms Second Piano Concerto, with Munch conducting. This was an interpretation of grandeur and much color. Other works on the program, heard by some 10,000, were Schumann's "Spring" Symphony and the Short Symphony by Howard Swanson.

Leonard Bernstein led a Koussevitzky Memorial Concert on Aug. 9 including two works commissioned by the Koussevitzky Fund. A ceremony of homage was embodied in the slow movement of the K. P. E. Bach Concerto, in an arrangement by Maximilian Steinberg. Aaron Copland's Third Symphony had also been commissioned, and its fine and balanced pages made a strong impression. The Sibelius Symphony No. 5 completed the program with vivid effect.

In the Requiem, given under Mr. Munch on Aug. 10, a large assemblage of musical forces participated. These included, besides the Boston Symphony, four supplementary brass orchestras, a mixed chorus of 125, and Andrew McKinley as tenor soloist. The performance was thrilling and a considerable achievement for Hugh Ross, who trained the chorus; also to be lauded was the work of the instrumentalists, who conveyed the drama and the brilliant coloristic effects of the large-scale score with notable impressiveness.

Baltimore Symphony Plans

BALTIMORE.—The Baltimore Symphony Orchestra, for the first time, will have a 20-week season in 1952-53, from Nov. 5 to March 22, under the new conductor and musical director, Massimo Freccia. Another innovation is an increase from 12 to 13 Wednesday evening subscription concerts. Ten Sunday afternoon and 12 Thursday afternoon educational concerts are included. Dimitri Mitropoulos makes his first appearance as guest conductor on the Wednesday evening series. Martha Graham will be soloist in William Schuman's choreographic poem, Judith, two performances of Verdi's Requiem are scheduled to close the season. Soloists include Paul Badura-Skoda, Rudolf Serkin, Mischa Elman, Ania Dorfmann, Erica Morini and Ljuba Welitch. Other soloists and special events will be announced later.

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The Bartered Bride At St. Louis Opera

ST. LOUIS, MO.—The St. Louis Municipal Opera presented Victor Herbert's Naughty Marietta, with Rosemarie Brancato and David Poleri in the leading roles. The two final productions were Herbert's Babes in Toyland, and a two weeks showing of Annie Get Your Gun, seen here for the first time.

One of the highlights of the season was the splendid production of The Bartered Bride, with Jarmila Novotna singing the lead. The entire cast was admirably fitted for their respective roles, the ballets were artistically arranged, and the musical score under Edwin McArthur's direction was brilliantly performed.

Symphony Plans

The St. Louis Symphony Society made a belated announcement of its schedule for the orchestra's 73rd season, which begins Oct. 17. The usual twenty symphony pairs will be given, besides a number of popular programs and the annual series of Student Concerts. Vladimir Golschmann opens his 22nd consecutive season as musical director and conductor. Harry Farbman will be the concertmaster and assistant conductor for his eleventh season. The minimum salaries for the players have been increased ten per cent.

For the subscription season, twelve assisting artists and one guest conductor are scheduled to appear. These include Vladimir Horowitz, Dame Myra Hess, Guiomar Novaes, Rudolf Serkin, Friedrich Gulda, Aldo Ciccolini and Nicole Henriot, pianists. The violinists are Zino Francescatti, Erica Morini, Isaac Stern, Michael Rabin, and the Japanese Toshiya Ito, to be heard here for the first time.

Eleazar de Carvalho, Brazilian conductor, whose appearance with the orchestra two years ago brought considerable acclaim, will occupy the podium for two weeks during Mr. Golschmann's midwinter vacation.

Outdoor Series Ends

The Little Symphony completed its yearly summer season of six concerts in the Washington University Quadrangle. The first five were directed by Stanley Chapple, and the final one was under Max Steindel. Large audiences were the rule. In the main, the programs were devoted to the older classics arranged for small orchestra. Among contemporary scores heard were those of Honegger, Mader, Bernard and Menges.

O. C.

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Music Industry Show Is Held in New York

With 7,460 in attendance, the 51st annual Music Industry Show and Convention was held at the Hotel New Yorker, New York, for four days at the end of July, by the National Association of Music Merchants.

Harry E. Callaway, of San Diego, Cal., elected president of the organization, reported that sales at the show were better than they had been for several years. There was especial interest in TV sets and various types of electronic instruments. The theme of the convention was "Music Is Fun for Everyone."

The NAMM is concentrating on aiding its member dealers in setting up store studios, and in ways to "sell" music to local industries and business firms in employee recreation programs.

In the record field, manufacturers having more than 90% of the production capacity have joined together in the Record Industry Association of America, for the purpose of promoting the pleasure of listening to and ownership of recordings. John W. Griffin, executive secretary of the association formed this year, said a substantial budget will be devoted to helping the retailer at the local level make the most of his record business. The manufacturers have resolved the three-year "battle of the speeds," and machines with all three speeds were prominent at the show.

The convention next year has been set for July 13-16 at the Palmer House in Chicago.

AGO in San Francisco

The American Guild of Organists held its 21st annual convention June 30-July 4 in San Francisco. Nearly 1,000 organists attended the event, many participating in one or more of the 20 recitals, concerts and lectures scheduled for the five days. Soloists heard were E. Power Biggs, Frederick Marriott, Claire Coci, Virgil Fox, besides the local organists, Richard Purvis of Grace Cathedral and Ludwig Altman of Temple Emanu-El. One concert presented Mr. Biggs, Leo Sowerby, composer, and members of the San Francisco Symphony with Gastone Usigli conducting in works by Haydn, Soler, Poulenc and Sowerby. Fox programmed for his recital music of Bach, Corelli, Reubke and Brahms. Miss Coci, with the Hungarian String Quartet participating, played Piston's Allegro for organ and strings, two Mozart organ sonatas and Dupré's Passion Symphony. Purvis in an afternoon program offered a Partita of his own, organ works by Cavassoni, Corelli, William Byrde and (with the Grace Cathedral Choristers) Schuetz's cantata, The Seven Last Words of Christ. Two Chorale Preludes on Hebrew Themes written by Ellis Kohs for the convention were presented by Altman, who also performed Casella's Concerto Romano for organ, bass and strings, assisted by members of the San Francisco Symphony under the direction of Usigli. On the same program, Marriott played Franck's A major Fantasy. A performance of Honegger's King David took place at Temple Emanu-El, with the Municipal Chorus under the direction of Dr. Hans Leschke in a version for organ and piano and with the excellent vocal soloists Lucine Amara, Marian Cornish and Paul Walti.

"Nothing Wrong with Country's Desire For Music," Says NCAC Executive

This is a season when eminent figures on the political scene are sounding the sentiments of their constituents on a countrywide scale. So it was particularly appropriate that Marks Levine, president of National Concert and Artists Corporation, representing the national manager's point of view, should have joined with Marvin McDonald, of Atlanta, president of the National Concert Managers Asspciation, speaking for this important group of local managers, in making a six-weeks' coast-to-coast survey of leading music centers. This was the first example of such a joint journey between the two types of impresarios. Recently returned after 49 days on the road, with a slight case of tan—though he admitted only to a few hours of golf en route—Mr. Levine set forth some of the impressions he received, apart from some memorable visits to scenic spots.

"In thirty years' experience in management, in which I had visited virtually all foreign lands except South America and the U.S.S.R., I can't really recall another trip which gave me so much insight into music conditions of a country.

"I have had a lot of reactions to this trip, both in newspaper comment and in letters. Perhaps I had better explain why I undertook it. If I were in the business of manufacturing clothes, I'd want to go out and find what people wanted in that line. As it is the dispensing of music, I was keenly interested in the cultural reactions to this form of art. Too many executives keep their noses to the grindstone, and miss out on the larger point of view.

"It would be a fine idea for similar surveys to be made by six persons—say, a national manager, a represenative local one, such as Mr. McDonald, a representative of the artists selected by AGMA or themselves, a member of the musical press, an operatic and a symphonic manager.

Nation's Music Aspirations Sound

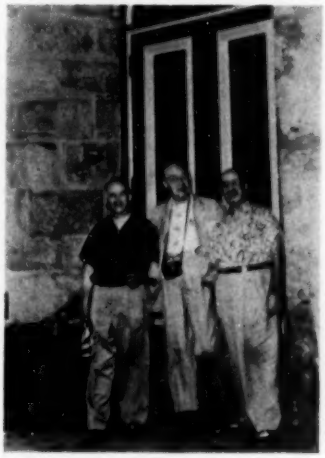
"Music is not a big business in terms of dollars, but it represents an important part of our national life. I did not make the trip purely in the interests of NCAC, of course. I was interested in seeing how music is faring in various regions of the country, not in sizing up purely business angles. Whether the returns were up five per cent or down was of relative unimportance to me.

"I discovered that there is nothing wrong with the musical aspirations of the country. This is a situation in which American concert managers can take some pride.

Some Highlights

"Among some of the very favorable situations in various cities," Mr. Levine continued, "I should like to point out that of St. Louis, unique for its summer activities especially. Each summer for 34 years, as you know, the outdoor Municipal Opera has given some 84 nights of musical comedy productions, supported entirely by box office returns. The sponsors or guarantors usually receive their money back.

"In Denver there is a very healthy symphonic life, due to the combination of an enthusiastic manager, Helen Black, and an excellent conductor, Saul Caston, who is very cooperative in giving talks at clubs to spread the interest in music.



IN "GOLD RUSH" TOWN . . . On their cross-country tour, Marks Levine, r., and Marvin McDonald, l., stopped off for a visit with Frank St. Leger, who was stage director for the new Boheme production given in English at Central City Opera House, seen in the background.

"Portland, Oregon, has an extremely successful recital season, thanks almost entirely to the energy of Frank Andrews. His promotion is regional, including all of the surrounding territory.

"San Francisco is outstanding for the municipal support of music, and for its public-spirited citizens. I should like to see every city have a civic center like that, with all its cultural activities concentrated in one spot, such as the Opera House.

"Dallas also is highly successful because of the cooperative spirit between various groups and individuals who cater to the musical needs of the city. For example, at a luncheon given for me by John Rosenfield, critic of the Dallas News, the guests included the manager of the Symphony, the president and secretary of the Civic Music Association, the president of the local Metropolitan Opera Association, and the manager of the State Fair Park Auditorium.

Cooperation Chief Need

"Where conditions were not in such a healthy state, it was owing either to the lack of a suitable auditorium, the failure to have an aggressive management, or the lack of cooperation between various musical elements. Very seldom was the reason found is an inherent public apathy to music.

"I am sure that I shall not be considered presumptuous in suggesting that cities which would benefit by improvements in various factors in the above bracket include Kansas City, Spokane, Seattle, Los Angeles and Vancouver. For example, Los Angeles needs a large auditorium badly. The Philharmonic Auditorium belongs to a church, and I understand that after this season it will not be available for concerts. There is also a lack of the most suitable kind of halls in Spokane, Seattle, Vancouver, Victoria, Portland and elsewhere. In certain cities there is a huge hall excellent for conventions and the like, but not ideal for music. Yet aggressive local managers have overcome such difficulties, Atlanta is a case in point.

"Both Pittsburgh, which has a good hall, and Harrisburg, for a city of its size, are healthy symphonically. There are many other cities whose music life seems to be in process of evolution.

"Of course, in some cities there is the problem of a congested calendar, because several local managers do not cooperate in spreading the attractions evenly throughout the season.

"There is a great desire for good music throughout the country. What is needed is cooperation between the various forces promoting it. There seems to be no sense in having an artist fulfill recital and orchestral engagements in any region over so great a period of time. If such engagements by cooperative methods could be concentrated, it would save a great deal of expense both to the artists and to the local auspices."

R. M. K.

Three Novelties for City Opera

Three operas to be added to the New York City Opera Company's roster this autumn are Ravel's L'Heure Espagnole, Bartok's Bluebird's Castle, and Menotti's The Consul, it was announced by Joseph Rosenstock, general director. The Bartok opera will have its first stage presentation in the U. S., though previously given in concert form by the Dallas Symphony and the Chicago Symphony.

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London Hears Novelties And Lighter Programs

LONDON. — Through the enterprise of the BBC, four concerts of less familiar Mozart works were given at the Royal Festival Hall with the cooperation of the London Mozart Players under their conductor, Harry Blech. They included the dramatic festival play, Il Re Pastore, composed for the Salzburg visit of Archduke Maximilian; the choruses and entr'actes from King Thamos. The third concert revived a rare cantata, Die Schuldigkeit des ersten Gebotes, written when the composer was 10. Among the soloists were Elisabeth Schwarzkopf and Jennifer Vyvian — both extremely fine singers. An outstanding success was won by Adèle Leigh, young Covent Garden soprano, singing the florid aria of the Weltgeist. The final concert was devoted to the opera Zaide, composed at 23, which had its story spoken by Jill Balcon, while the vocal cast included the Dutch soprano Gré Brouwenstein, Peter Pears, Alexander Young, Bruce Boyce and Owen Brannigan.

De Sabata made his annual appearance with the L. P. O., in three outstanding concerts. The first brought the Verdi Requiem; the second a varied program including an Italianate reading of Brahms Third, and in marked contrast Stravinsky's Chant du Rossignol, the Sarabande of Roger-Ducasse and the second suite from Ravel's Daphnis et Chloe with chorus, all superbly done. The third event was all-Beethoven, climaxed with the Ninth Symphony.

An open air concert series of high standard was given on Sunday evenings in the courtyard of the Victoria and Albert Museum, Kensington. There recently the New London Orchestra under Alec Sherman introduced two unfamiliar British works — Gordon Jacob's Flute Concerto, with Gareth Morris, soloist, and Rawsthorne's Concertante Pastorale, the flutist joined by Dennis Brain, hornist. The latter also gave us Mozart's Horn Concerto. Both are superlative executants.

Again the "Proms"

The annual Promenade Concerts at the Albert Hall opened their 58th season, and for the first night tickets had to be drawn by lot. The bills are of standard works largely. The first night soloists were Campoli in Lalo's Symphonie Espagnole and Joyce Hedges in Dohnanyi's Variations on a Nursery Song. Among American artists engaged to appear were Bronislaw Gimpel, Jacques Abram, Julius Katchen, and Jess Walters. Bartlett and Robertson appeared twice, including the Martinu Concerto for Two Pianos and Orchestra, which they introduced last year.

For Toscanini's reappearances at the end of September, playing the four Brahms Symphonies in two concerts, the Royal Festival Hall has already been sold out.

Concerts at Glyndebourne

Following the close of the opera season at Glyndebourne, five weekend concerts were announced. The R. P. O. opened these with an Italian program including Carissimi's oratorio Jephte, transcribed by Vittorio Gui, who conducted the version for five solo voices, orchestra and chorus. Alda Noni and Richard Lewis of the opera company headed the singers.

The Festival Ballet under direction of Anton Dolin began an eight weeks' season at the Royal Festival Hall.

ARTHUR NOTCUTT.

Novelties for Philharmonic

Dimitri Mitropoulos will present a number of works new to the concerts of the New York Philharmonic-Symphony in the coming season. Howard Ferguson's Concerto for Piano and Strings will be given its U. S. premiere with Dame Myra Hess as soloist. Joseph Szigeti will introduce to this country the Frank Martin Violin Concerto in November. There will also be New York first hearings of Cello Concerti by Hindemith and Bohuslav Martinu, the former played by Edmund Kurtz, the latter by Pierre Fournier, Louis Krasner will introduce the Schoenberg Violin Concerto to New York ,and Lelia Gousseau, French artist making her first American tour, and a winner in 1939 of the Albert Roussel Prize, will play that composer's Piano Concerto on Dec. 4, 5 and 7.

Other modern concerti scheduled for this season are the Bartok Violin Concerto, with the Belgian violinist Arthur Grumiaux as soloist, the Prokofieff Violin Concerto No. 1 with Nathan Milstein, the Prokofieff Violin Concerto No. 2 with Zino Francescatti, and the Prokofieff Piano Concerto No. 3 which will be played by both Friedrich Gulda and William Kapell, but on different subscription series.

The Young People's Concerts will expand in 1952-53, sponsoring three series: the Introductory Series at Town Hall for children from five to nine, the Senior Series at Carnegie Hall for the ten to fifteen age group, and the new North Shore Series on Long Island. The first two will be directed by Igor Buketoff, conductor of the Young People's Concerts since 1948. The Long Island series will be under Franco Autori, associate conductor of the New York Philharmonic-Symphony, and will be presented in Great Neck, Roslyn and Huntington on Wednesday afternoons. The Town Hall series comprises three Saturday afternoons, Oct. 25, Nov. 22 and Dec. 27; the Senior Series, five Saturday mornings, Nov. 15, Dec. 6, Jan. 17, Feb. 14 and March 21.

JOHAN FRANCO'S Toccata and a little suite, At the Circus, have just been brought out by Theodore Presser Co. On June 1, Trinity Chapel Choir under Andrew Tietjen, performed Mr. Franco's Mysterious Presence over the CBS network; in May, Lenoir Almand played his Theme and Variations for piano at the Louisville College of Music Festival. Mr. Franco has completed Suite of Prayers, a work for organ.

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Dancers Prepare Fall Events

According to reports from Ted Shawn, the Jacob's Pillow Festival has broken all records for attendance and his University of the Dance has attained a new high in its student enrollment. The August performances included appearances by La Meri, Stuart and Vanya, Myra Kinch and Ralph McWilliams, Tatiana Grantzeva and Polajenko (July 29 through Aug. 2); Slavenska-Franklin-Danilova Company (5-9); Nina Fonaroff and Company and Juana (15-16); Carol Frishman and Anthony Mordente, 15-year-old students of the High School of Performing Arts, Lillian Moore, Katherine Litz and Di Falco (22-23); the gala closing program was shared by Ruth St. Denis, and the Jacob's Pillow Dance Festival Company, which will go on a concert tour this fall (29-30). . . .

William Schuman has announced that a limited number of dance scholarships will be available at Juilliard School of Music this fall. "These scholarships," according to Mr. Schuman, "will be awarded on the same basis as music scholarships, on demonstrated ability as revealed in competitive examination before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need." Martha Hill continues to be the director of the dance department and the faculty—Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchison, Helen Lanfer, José Limon and Antony Tudor—remains unchanged. Production plans for the coming season include a series of six concerts in December by José Limon and his company, and an April series in which students will appear in a new work composed by Tudor, and a revival of Doris Humphrey's With My Red Fires.

Alicia Markova has consented to appear with Ballet Theatre during its annual fall season at the Metropolitan Opera House, opening Sept. 25 and continuing through Oct. 12. Miss Markova will be seen in Giselle, Swan Lake, Les Sylphides and the Grand Pas de Deux from The Nutcracker. Alicia Alonso, Igor Youskevitch, John Kriza and Mary Ellen Moylan are the Company's regular stars. . . .

The Dance Masters of America held its 68th annual National Convention at the Hotel Roosevelt on Aug. 4. Phil Osterhouse, president of the organization, opened the round table discussion and introduced Walter Terry, who was the moderator for the evening. Others on the panel were Arthur Knorr, Andre Nethercott and Frank Westbrooke. Problems in costuming, TV choreography and the creation of sets, scenic effects and lighting for the stage were covered during the meeting. . . . The fall and winter classes at the Ethnologic Dance Center will begin on Sept. 8. Juana will speak on The Near Eastern Dance on Sept. 25. . . . Miriam Marmein concluded her summer season with a performance of original dance pantomimes at the Provincetown Town Hall on Aug. 28. . . .

Ballet Variante, headed by Mia Slavenska and Frederic Franklin, with guest artists Alexandra Danilova and Nicholas Orloff, gave a full week of ballet programs at the Ogunquit Playhouse. The Maine Playhouse is under the direction of John Lane. Cesar Franck's Symphonic Variations, Portrait of a Ballerina, and a Johann Strauss Waltz were among the works performed. The program was accompanied by the duo-pianists Richard Ellis and Ada Kopetz. . . . The Dancers of Bali and their Gamelan orchestra, opening at the Fulton Theatre on Sept. 16, have already had to extend their New York season from four to five weeks because of the early demand for tickets. R. K.

Conductors for Danish Orchestra

The Danish State Symphony Orchestra will arrive in New York on Oct. 11, with its conductors, Erik Tuxen and Thomas Jensen, to give 38 concerts on tour in 45 days. Among guest conductors for the tour will be Eugene Ormandy, who leads a concert of the group in Philadelphia, Nov. 24, and Nikolai Malko, one of the founders of the orchestra, who gives a performance in Chicago on Nov. 9. Under the direction of Columbia Artists Management, the tour will open at Norwalk, Conn., Sunday, Oct. 12. Other cities to be visited include: Providence, White Plains, Columbia (South Carolina), Atlanta, Chattanooga, Birmingham, New Orleans, Lake Charles, Shreveport, Jackson, Memphis, Nashville, Louisville, Fort Wayne, Chicago, Milwaukee, Toledo, Detroit, Youngstown, Buffalo, Hamilton, Ontario, Rochester, Syracuse, Philadelphia and Hartford. Among campuses visited on the tour are Connecticut College, Rutgers, Princeton, Hampton Institute, Michigan State, University of Michigan, Indiana University, Cornell, and Rensselaer Polytechnic Institute.

Detroit Symphony Signed

The Detroit Symphony, under Paul Paray, its new permanent conductor, it is announced, has been signed for a long-term recording contract by Mercury Records. The first recording sessions will be held early in 1953.

American Lyric Theatre Bows

As the local premieres of its season at the Provincetown Playhouse, the newly founded American Lyric Theatre with Robert Lenn and William Whiting as producers, gave Debussy's L'Enfant Prodigue and Gordon Jenkins' California. The company which recently opened a repertory series of one-act operas, ballets and plays, has performances from Tuesday to Sunday evenings.

L'Enfant Prodigue received an earnest reading by the three singers and an imaginative staging in the ensemble scenes by the director, Buff Shaw. Gina Vittori as Lela was impressive vocally and interpretatively, and Robert Lenn in the title role accomplished his task with histrionic effect. Lee Sweetland as Simeon demonstrated his fine vocal means.

Another premiere was Gordon Jenkins' California, an effectively danced and sung operatic sketch, with music which shows the composer's ingratiating style. With David Vogel, Gina Vittori, William Whiting and Doris Hollingsworth in the leading parts and the ensemble singing and acting with spirit, the short work had a lively success.

The remaining operatic works heard in an earlier bill were Kurt Weill's Down in the Valley and Menotti's The Old Maid and the Thief. John Anderson in the male lead in both works was rightly acclaimed for his vocal and histrionic effort. The rest of the cast also was highly praiseworthy, as was Betty Crawford at the piano for her excellent support.

An additional world premiere was that of Mark Bucci's Summer Afternoon, a 20-minute work combining music and dance. It portrays a whimsical episode in a child's day, and employs three characters, a Boy, a Girl, and an Ice-cream Vendor. The music, though unassuming, provides an attractive background for the slender action—the composer also serving as librettist. The cast included Alicia Rudolph, Pernell Roberts and Buff Shurr (also the stage director), and the novelty had deserved success. H. W. L.

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Stadium Season Has Successful Finale

A Rodgers and Hammerstein Night was the closing event of this year's Lewisohn Stadium season on Aug. 2. With Marguerite Piazza, soprano; Claramae Turner, contralto; Robert Weede, baritone; Thomas Hayward, tenor, all of the "Met," and the Crane Calder Chorus, Salvatore dell'Isola conducted a program of excerpts from Carousel, State Fair, The King and I, South Pacific. The composer took the baton for the premiere of his stirring Guadalcanal March from Victory at Sea and an Oklahoma excerpt. A capacity crowd feted composer, librettist, conductor and the soloists.

As proven by the attendance of 17,600, special events like this and well-known soloists and conductors are the fare mostly appreciated by Stadium audiences. This year's total figures revealed that some 266,700 had been present at 27 concerts. Three programs had to be cancelled because of rain. The attendance record was set by Kern-Hammerstein Night, which drew some 19,000. The Gershwin program and the Night in Vienna tied for second place, with about 18,500 each.

For the better part of the fifth and sixth week of the season, Alexander Smallens wielded the baton. Under his deft and routined leadership a diversified array of musical standard pieces received creditable hearings. Mozart, Schubert, Wagner, Tchaikowsky, Richard Strauss, Berlioz, Borodine, Rimsky-Korsakoff represented the standard repertoire, with Copland, Schoenberg, Morton Gould and Stravinsky adding the contemporary touch to his programs.

On July 21, Roberta Peters and Robert Merrill, both of the Metropolitan Opera, were soloists in operatic excerpts, Miss Peters singing the most difficult coloratura arias of her repertoire with brilliance and musicianship, and Mr. Merrill, a Stadium favorite, contributing much to the success of the evening. Many encores were demanded.

The next evening two pianists dominated the field. Stell Andersen played her well-known interpretation of the Grieg Concerto. A newcomer to the Stadium, Gordon Manley, showed fine technical equipment and a sensitive, coloristic talent in his reading of Ravel's Piano Concerto.

Aldo Parisot Returns

Aldo Parisot, cellist, whose velvety tone, technical dexterity and musicality had attracted attention at his earlier appearances here, played on July 23 Saint-Saens' Concerto in A minor with insight, tonal beauty and great finesse. Aurora Mauro-Cottone, sharing the solo assignment in Liszt's E flat major concerto, was technically adroit.

MAESTROS . . . Franco Autori, musical director of the Chautauqua Symphony (and associate conductor of the New York Philharmonic-Symphony) and Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony, study together at Lake Chautauqua. Mitropoulos had one of his rare appearances as piano soloist under another conductor when he played the Respighi Toccata for Piano and Orchestra under Autori during the Chautauqua Festival.

Arrau in Emperor Concerto

Claudio Arrau contributed a technically and musically exquisite delineation of Beethoven's Emperor Concerto to the concert on July 24. His strong and vigorous conception of the work leaves ample room for the most beguiling lyricism and he deservedly received an ovation.

A Night in Vienna program on July 26, conducted by Robert Stolz, with Jarmila Novotna and Charles Kullman as soloists, assembled a great number of lovers of the lighter muse. Besides works of the composer-conductor, compositions by Johann Strauss, Lehar, Kalman and Romberg were played and sung.

The last week of the Stadium opened on July 28 with Eugene Istomin appearing in Brahms' B flat major Piano Concerto. This richly endowed young pianist gave a deeply persuasive and satisfying account of this gigantic work.

June and Iris Yaynoff, duo-pianists, appeared as soloists on July 29 in a program which included some of their own transcriptions.

On July 30, Henri Deering, pianist, played Rachmaninoff's Concerto for Piano and Orchestra in C minor No. 2, with musicality and understanding.

Menotti Night

One of the most exciting events of the Stadium series took place on July 31, when a program of music of Gian-Carlo Menotti was offered to an enthusiastic audience. Excerpts from his operas, Amelia Goes to the Ball, The Island God, The Old Maid and the Thief, The Consul, Amahl and the Night Visitors, from his ballet Sebastian, and the complete Piano Concerto in F, were performed. The guiding spirit of the evening was its conductor Thomas Schippers, who though only 22, is one of the most gifted of the younger American-born batonists. His beat is clear, his musical intentions dictated by understanding of the works, and his personality projection impressive and convincing. An all-American cast consisting of Eileen Farrell, one of the finest soprano voices to be heard nowadays, Rosemary Kuhlman, alto; Wesley Dalton, tenor; Richard Mincer, boy soprano of the Columbus Boychoir, and Byron Janis, pianist, successfully performed the works. Mr. Menotti, conductor and soloists had ovations.

H. W. L.

ASCAP Revising Writer System

Greater provision for symphonic and similar concert works is a feature of a new system of writer royalty distribution which is being devised by the American Society of Composers, Arthurs and Publishers. Otto A. Harbach, president of ASCAP, recently sent a letter to members calling for meetings on the east and west coasts to take up the matter. The first was scheduled in New York, to be followed by another in the west. The plan calls for change in the present sustained performance fund. It "gives members in the lower categories a greater opportunity to advance, and at the same time assures stability of a substantial part of each writer's income over a period of years," according to an announcement by the organization.

Myra Hess Returning

Myra Hess, who concluded her 21st American tour last March, will return for another here, beginning in February in New York.

Closing Dell Throngs Large

PHILADELPHIA.—Ezio Pinza, making his only summer concert appearance, and Conductor Erich Leinsdorf brought Robin Hood Dell's season to a climactic close with the presentation of an inspired Mozart-Moussorgsky program. The Dell enjoyed the largest average attendance in its 23-year history, for the 18 evening concerts (including three free ones sponsored by the City of Philadelphia) and five Wednesday morning children's concerts.

Pinza, who is sorely missed on the operatic stage, made one doubly nostalgic and showed that he has lost none of his interpretative magic, with principal arias from The Marriage of Figaro and Boris Godounoff. His voice had the richness of old, and was beautifully controlled from pianissimo to full-throated power.

Leinsdorf gave a neatly-contoured reading of Mozart's "Linz" Symphony and built up cumulative power in the Moussorgsky-Ravel Pictures at an Exhibition. The previous program, all-orchestral, featured Wagnerian excerpts and Tchaikovsky's Fifth Symphony in which were the requisite qualities of clarity, emotion and drive.

Despite the competition (via radio and TV) of the Democratic Convention, Jan Peerce drew 14,000 listeners and rounds of applause for his singing of four opera arias (the Meistersinger Prize Song and three Italian excerpts) as well as half a dozen encores. Peerce was in good voice and made every number convincing. Leinsdorf conducted.

Vocalists also starred, along with Conductor Robert Stolz, in A Night in Vienna, featuring the music of Stolz, Lehar and, of course, Johann Strauss, Jr. The singers were Jarmila Novotna and Charles Kullman.

Instrumental soloists and Conductor Alexander Hilsberg brightened the other two programs of the final fortnight. William Kapell and Isaac Stern, a favorite Dell combination, were again paired on one program though not in performance. Stern sparkled in the Brahms Concerto and Kapell brought fire to Rachmaninoff's Third. Eugene Istomin appeared the next night in the Brahms B flat Piano Concerto, and after initial nervousness played with technical fluency and perspicuity. Hilsberg added a zestful reading of Beethoven's Seventh Symphony. SAMUEL L. SINGER.

Locust Valley Fete Planned

The third annual Locust Valley Festival will include two concerts to be held on the afternoon of Sept. 7 and 14 in the music shed on the Lattingtown Estates, Locust Valley, L. I. The first event includes the premiere of Brian Dority's St. Francis of Assisi with the New Music String Quartet and Benjamin de Loache, baritone, and Arthur Berger's Duo for Oboe and Clarinet, performed by Albert Goltzer and David Glazer. On Sept. 14 the premiere of Howard Hanson's Fanfare will be played by the New York Brass Ensemble. The schedule was changed from its original arrangements for three August events.

Heads American Symphony League

Alan Watrous, manager of the Wichita Symphony, has been reelected president of the American Symphony Orchestra League by unanimous vote.

Concert Artists Guild In Second Season

The Concert Artists Guild will open its second season with a concert at Steinway Hall on Saturday, Oct. 18 at 4 p.m. Mme. Simon Barere continues as president. The Guild presented 33 young artists during its first season, and many already have made professional appearances. A Melotine record of his performance is presented to each artist by Mera Machnes-Weinstock, a vice-president of the Guild. A duplicate record is kept in the Guild's library.

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Werrenrath Tells Of Career Ideals

Handsome in voice and appearance, Reinald Werrenrath, the eminent baritone, has had a singing career which an aspiring vocalist might well hope or endeavor to emulate.

He attributes his gift for song and his versatility, first, to inheritance from generations of musical forebears; secondly, to the excellent, thorough training in fundamentals and general musicianship which commenced under his father, George Werrenrath, tenor, of the Royal Danish Opera of Copenhagen, who was brought to this country to sing leading Wagnerian roles at the Academy of Music. The youthful Dane settled in Brooklyn, and thereby hangs a fascinating tale.

Augmenting the operatic income in the 19th century by holding a solo position in a church choir was a normal procedure. So young George Werrenrath was much in demand at the Old First Presbyterian and in Plymouth choir.

Finding a domicile was a major problem and he was finally accommodated in the home of the choirmaster, who had four lovely, mischievous daughters. Fearing the exigencies of barbarian America, young Werrenrath had brought in his luggage a large tin bathtub. Immediately upon the announcement that

REINALD WERRENRATH

he was scheduled to appear as Lohengrin, the young ladies spread what became a legend near and far that the new tenor kept his Swan for that opera in the bathtub! (It was a good publicity story, even in those days.)

Romance flourished along with work and fame: George Werrenrath married the soprano soloist of the choir. She was Aretta Kemp, daughter of Henry Kemp, choirmaster at the Old First Presbyterian.

"And that," said Reinald Werrenrath, "accounts for me. My father was teaching when I was born, and as early as it was practicable, I was placed in training. Instrumental music, including violin, was part of the curriculum. In later years, I studied under Carl Duft and Arthur Mees, opera with Victor Maurel, and finally with Percy Rector Stephens, to whom I feel I owe much of my singing and teaching knowledge, and longevity of my career."

Notable Career Begun

After an ovation-winning debut at the Worcester, Mass., Festival, Reinald Werrenrath entered upon a singing career which began at the top and stayed there. During thirty years of singing he made repeated tours across North America and Continental Europe in recital and oratorio—more than 2,500 appearances in all. His Metropolitan Opera debut in 1919 as Silvio with a Pagliacci cast including Caruso, Scotti and Easton brought him into the world of the theatre; one of his later engagements was a star part in the Kern-Hammerstein operetta, Music in the Air. Mr. Werrenrath also sang with the Chicago Opera, and his golden vocal timbre and smooth legato won for him new laurels in the radio field. He inaugurated the Atwater Kent Radio Series and was for long a celebrated favorite on the airwaves as well as being for some time Vocal Supervisor at NBC.

Numerous solo appearances with symphony orchestras, lecture-recitals, choral composition and conducting were other facets of Mr. Werrenrath's busy life. (The list of places, orchestras, composers, programs is encyclopedic—too lengthy to enumerate in this sketch.) One of the choral groups directed by Mr. Werrenrath is the Mendelssohn Glee Club of Albany, which he recently relinquished

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"I am content to be a 'back number' today," Mr. Werrenrath asserted cheerfully—as if his public would permit this! "I believe a teacher must work harder than when himself singing to keep abreast of new trends, new music and the new talents which come under his guidance. I do not believe in teaching by demonstration, since every voice requires specialized instruction."

A Singer's Credo

Although his teaching experience includes faculties of the calibre of Peabody, Washington Conservatory, and other schools, Mr. Werrenrath finds that he enjoys and succeeds most quickly with the individual work in his own studio. He has discovered several young singers with gifts of especial promise and is grooming them with his wide experience and preparing them for the coming season. While admitting that all talent is not of rarest quality, Mr. Werrenrath is impatient with the mediocre in voice and song. He offers an interesting Credo for singers; we quote a few illuminating paragraphs:

"I believe my job to be mainly entertainment, say, about 80 per cent entertainment and 20 per cent education.

"I believe I can accomplish this purpose by doing good music well.

"I believe my job is to keep alive the spirit of song rather than to display my own fancied or real artistic renderings.

"I believe—with Victor Maurel—that when an artist is booked for a performance, he should sing if he is physically able.

"I believe in a musical God; a God with a sense of humor; a very human God who can forgive anything in a singer except 'singing to the gallery' and a constant deviation from pitch."

SECONDARY CAREERS

A teacher who has known both sides of the footlights, Louise Jenkins is qualified to speak both on professional and avocational work. In this informal discussion, she advocates the advantages and assays the values of music training as a cultural interest. Miss Jenkins recognizes the undeniable fact that a singing gift does not always predict a career. Hers is timely, sane comment for the young vocalist who might be led into pursuit of will-o'-the-wisp hopes of career fame.

"Perhaps there is more glamour in being a teacher of opera stars, but I prefer my many business girls who have chosen singing as a secondary career, and also the high school girls, who, after graduation, plan to enter the business field but want to study voice for cultural reasons," she says.

"Music leads one into circles of culture. Some of my business girls are soloists in church choirs, where they meet other young people with wholesome interests. Then in many business organizations there are choral societies which give singers with trained voices the opportunity to appear as soloists of entertainments at camps and in hospitals, and usually once a year in a large New York concert hall. This brings variety and pleasure into the otherwise more or less monotonous life of the business girl. The average of talent is very high for it is a proof of sincere interest when a girl comes to a voice lesson or goes to a choir rehearsal after an exhausting day in an office.

"Practice time being limited, practically all the progress must be made at the lesson. With this in mind, I plan a lesson longer than the usual voice lesson so that I can include some instruction in musicianship, diction in various languages, and often instruction to improve the speaking voice.

"Music is filling not only the lives of these girls but, indirectly, the lives of their families. It is creating a poise, a pride in artistic accomplishment and it is crowding out less worthwhile interests. This culture goes on and on. It is something eternal."

LICIA ALBANESE and Joseph Gimma, Jr., little son of the Metropolitan soprano, and her husband, Joseph Gimma, New York broker, are seen during the bath hour for the baby, born this summer. Miss Albanese is continuing her operatic career.

Sigma Alpha Iota Appointments

Sigma Alpha Iota announces the appointment of two new province presidents in the southern and southwestern regions of the fraternity. Mrs. Frank Lauridsen of Glendale, Calif., has been named to fill the unexpired term of Mrs. R. R. Mock of Albuquerque, N. M., as president of Delta Province, which is composed of California, Nevada, Utah, Colorado, Arizona and New Mexico. Mrs. Donald C. May, Jr., of Arlington, Va., succeeds Mrs. Alfred Sansone of Miami, Fla., as Iota Province president, heading fraternity activities in Florida, Alabama, Georgia, Tennessee, Kentucky, North Carolina, South Carolina, Virginia, West Virginia, Maryland, Delaware and the District of Columbia. As province presidents these new officers will have charge of college and alumnae chapter activities in their areas, and also serve as members of the fraternity's national council and national officers conference.

The fraternity's 98th college chapter has been chartered at Hartwick College, Oneonta, N. Y., the oldest Lutheran college in the United States. The fraternity's national president, Mrs. John B. Davison, presided at the installation, assisted by the province president, Mrs. Paul J. Gould, and the province alumnae secretary, Mrs. Randolph Emerson. Walter Whybrew is head of the music department at Hartwick, and Margaret Neff is president of the new chapter. Two new alumnae chapters added are the Buffalo, N. Y., chapter, installed by Mrs. Davison, and one at Tacoma, Wash., with Christine Springston, national second vice-president, officiating.

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Chicago Al Fresco Events Close

By René Devries and Dosha Dowdy

CHICAGO.—Chicagoland's Ravinia Festival and Grant Park summer concert series closed simultaneously on Aug. 17, after a particularly enjoyable season which drew a total attendance of 738,228.

The final three weeks of Ravinia's symphony concerts were conducted by Otto Klemperer, and William Steinberg, a Ravinia favorite over a period of six seasons. Mr. Klemperer replaced Josef Krips, whose engagement was cancelled due to illness, for the fourth week of concerts, and fulfilled his original engagement for the fifth week, which drew the largest audiences of the Ravinia season. Though incapacitated by a leg injury and having to conduct from a chair, he achieved remarkable results, and with complete support from the men of the orchestra gave some of the finest concerts heard by the Chicago Symphony patrons. Klemperer's programs—mostly of stock repertoire—were highlighted by a magnificent performance of Beethoven's Choral Symphony (a Ravinia "first") assisted by the valuable Northwestern University Summer Chorus (George Mowerton, director) and the excellent soloists, Eileen Farrell, Jane Hobson, Andrew McKinley and Mack Harrell. Other top attractions were Klemperer's concerts with Isaac Stern as soloist in the Mendelssohn and Beethoven Violin Concertos. With the utmost collaboration from conductor and orchestra, extraordinarily beautiful performances were achieved.

Steinberg's concerts were wonderfully alive and expertly conducted. His second program, opened with Menotti's tone poem, Apocalypse, enthusiastically received, and with William Kapell as soloist in a skillful and dynamic performance of Prokofieff's Third Piano Concerto, followed by the Sibelius First Symphony, drew the largest single concert audience of the season. Steinberg's semi-final concert featured Mahler's Das Lied von der Erde, with soloists Jennie Tourel and David Lloyd perfectly suited to their roles, both vocally and temperamentally. Steinberg and his forces paid full respect to this great work, and gave it a memorable performance.

Budapest Quartet Series

The Budapest String Quartet, making its seventh visit to Ravinia, attracted large audiences for its series of four concerts during the seventh and final week of the Ravinia Festival. The Quartet was assisted by first-desk players of the Chicago Symphony, including Milton Preves, first viola; Dudley Powers, cello; Clark Brody, clarinet; James Vrhel, doublebass; Phil Farkas, horn; and Leonard Sharrow, bassoon.

These were Quartets of Beethoven, Schumann, Brahms, Haydn and Ravel; Mozart's Viola Quintet in G Minor and the composer's Clarinet Quintet in A major; Beethoven's Serenade for violin, viola and cello, in D Major; Op. 8; Schubert's Octet in F Major, Op. 166; and the Brahms String Sextet in G Major, Op. 36. These were evenings of beautiful music making such as one is not often privileged to hear.

Grant Park Highlights

During the final month of Grant Park concerts, Walter Hendl and Thor Johnson made their first appearances as conductors of the Grant Park Symphony, adding fresh interest to the season; and seven new soloists were introduced—Frank Glazer, a talented but immature pianist heard in concertos by Brahms and Rachmaninoff, under Rosenstock; Donald Gramm and David Lloyd, well cast as Guglielmo and Ferrando, respectively, in Così fan Tutte; Wilma Spence, impressive as Tosca in a concert version of the Puccini opera; Camilla Wicks, exquisite young violinist, whose performances of Lalo's Symphonic Espagnole and the Sibelius Concerto under Hendl were extremely deft and meticulous, but lacking a bit in temperament; Lillian Kallir, who gave a beautifully musical performance of the Schumann Piano Concerto.

Also outstanding were the duo-pianists Gold and Fizdale, playing under Thor Johnson a second performance of Rieti's Concerto for Two Pianos and Orchestra—the first having been given in Cincinnati last year by the artists, also under Johnson. This was one of the best solo performances of the season, for Gold and Fizdale are not only clever and extremely musical, but sound musicians of taste and intellect. The entire concert was particularly well liked and it was regrettable that Johnson's concert, scheduled for the following night, with new programming except for the repetition of the Rieti, was "rained out." Mr. Johnson has established for himself a high place among present day conductors.

Walter Hendl's concerts were heard with keen interest, for he was making his first appearance at Grant Park, and his second on the podium in Chicago. The gifted and attractive young conductor, with secure musicianship and a flair for his art, brought fresh and vigorous performances of Rossini and Barber Overtures; symphonies of Brahms (No. 1) and Tchaikovsky (No. 5); Wagner's Prelude to Die Meistersinger, and Rimsky-Korsakoff's Capriccio Espagnole.

MAURINE HANSING, Chicago voice teacher, gave a recital at Joslyn Art Museum in Omaha, Neb., on Aug. 3. She was accompanied by Charles I. Hague in a program of songs of Paul Nordoff, of French, English, Italian, and other American contemporary composers. Assisting artists were Lester A. Somers, violinist, and Thomas Ritchie, pianist, from Midland College, Fremont, Neb. After the recital, Miss Hansing left for visits in Albuquerque, and other places in the southwest, before returning to her voice class in Chicago early in September.

Conductorial Array

Other conductors heard this season, who have become favorite with Grant Park audiences, were Arthur Fiedler, with Eugene List soloist in two successive concerts; Joseph Rosenstock, who in addition to his two symphonic programs presented two performances of Mozart's Così fan Tutte in the most successful concert form of opera yet given at Grant Park, with soloists Anne Bollinger, Herta Glaz, Adelaide Bishop, Donald Gramm, David Lloyd and Ralph Herbert; Paul Breisach, who conducted two symphonic concerts and two performances of Tosca in concert form.

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Though the opera does not lend itself to this form, it was admirably given. Rudolf Petrak was outstanding in his portrayal of the role of Cavaradossi. Soloists under Breisach were Lillian Kallir, pianist, and Esther Glazer, violinist, heard previously at these concerts. Miss Glazer, finely talented, and with an enviable technic, played the Mendelssohn concerto too fast to hear its full beauty, and not always in perfect rhythm. Mr. Breisach deserves much credit for his generous programming of symphonic music which only a fine musician could play so well with the limited rehearsal time at his disposal.

"Cole Porter" Night

The Cole Porter weekend programs, conducted expertly by Leo Kopp, drew the largest attendance for a single program, during the season. These were nights of sheer pleasure, with Anita Jordan, Etta Moten, Thomas Hayward and Norman Atkins—a happy combination of soloists, giving the best of their fine talents, and abetted by Mr. Kopp's animated way with light opera, presented two evenings of gay music-making.

Among the Artists

Harriet Case, chairman of the voice department of the Cosmopolitan School of Music, will return early in September from a summer in Europe where she attended the music festivals and renewed many old acquaintances.

Cara Verson, pianist, spent August on Cape Cod before beginning her season as concert pianist and teacher at the Chicago Conservatory.

Leo Heim, pianist, and Evelyn Ames, contralto, had a large audience for their joint recital in the American Conservatory Faculty Recital Series late in the summer.

Fred Trull Studio Events

Advanced students from the Fred Trull studios who have been particularly active this summer are Paul Carlton, baritone, who toured throughout Missouri, Tennessee, Alabama and Georgia; George and Carol Stover, with joint engagements in Toronto, Indiana and Wisconsin, and now on tour with the Ernie Young summer fair shows; Dennis and Darlene Kelly, appearing nightly with the ice show in the Boulevard Room of the Conrad Hilton; Richard Stadelmann and Levan Dumas, first and second place winners, respectively, in the bass-baritone division of the Chicagoland Festival preliminaries held at the Palmer House; Joann Mengedoht, soloist and member of the quartet at the Fourth Presbyterian Church this summer, who sang with the Grant Park Opera Guild Chorus during the summer season; Estelle Sloan, whose western tour dates included those in Reno, San Francisco, Los Angeles, and Hollywood; Arluster Muskgrove, presented in song recital by the Male Chorus of St. Paul Baptist Church, Gary, Ind., on July 20; and Robert and Billie Bensing, who gave a recital for the Beta Theta Chapter scholarship of the Kappa Kappa Sorority in Portland, Ind.

Changes in Fine Arts Quartet

Sheppard Lehnhoff has withdrawn as viola player of the Fine Arts Quartet. Irving Ilmer has resigned from the Chicago Symphony Orchestra and will succeed him.

BRUNO GLADE

Bruno Glade's Classes

CHICAGO.—Bruno Glade, one of the most active members of the piano faculty of the American Conservatory of Music here, has given concerts throughout Europe and in this country. Mr. Glade came to the American Conservatory in 1948, after teaching at the Philadelphia Musical Academy and the Peabody Conservatory of Music. Among his current students are Bernice Wiggins, winner of this year's Final Commencement Contest of the American Conservatory (which brought her an appearance in Orchestra Hall in the Schumann Piano Concerto); Norman Curtis, who entered the finals with Beethoven's Emperor Concerto; Genevieve Aleksimas, who, besides giving several of her own recitals, was in last year's finals of the young artist contest sponsored by the Society of American Musicians. Mr. Glade frequently serves as a judge for contests in this city and other localities. His summer sessions are attended by teachers from the South, the West and Canada. For the past two years he has assisted the Society of American Musicians in preparing the program for the Musical Arts and Young Artists Contests.

This winter Mr. Glade will give a survey of piano literature by presenting solo recitals of Carol O'Meara, Edith Martin, Genevieve Aleksimas, Bernice Wiggins, Wilbur Kruse, Beatrice Yang and Lawrence Kimbrough.

Fissinger Wins Kimball Award

Edwin R. Fissinger, of Chicago, won the W. W. Kimball Prize Award of $200 with his song, Children on a Hill, with words by Marion Ethel Hamilton. This was chosen from 243 entries by the judges, Leo Sowerby, Anthony Donato and Mack Harrell. A second song by Mr. Fissinger was the next choice of the judges. The winning song is dedicated to Nancy Carr, soprano, for whom it was written and who sang the work in a Kimball Hall recital in February, 1951, with others by this composer.

Alodia Diciute in Chicago

CHICAGO.—Alodia Diciute, who has held opera classes in her studio here for the past two years, comes to this country with a background of professional experience that includes 14 years of singing with her native Lithuanian States Opera, and concert and radio appearances in Latvia, Estonia, Poland and Germany. She has appeared under such conductors as Malko, Cooper, Dobrowen, Coates, Hesslin, Schmidt, Buksa, Talat-Kelpsa and Marijosius. She has sung with many prominent artists, including Chaliapin, with whom she sang in Faust and Boris Godounoff. Mme. Diciute's singing teachers were Mme. Gladkaja of the Paris Conservatory, Prof. Edwidze Ghibaude, St. Cecilia Conservatory in Rome, Prof. Grigaitis, and Dr. Fred G. Trull of Chicago. In 1946, before coming to the United States, she studied German singing production in Weimar, Germany. Mme. Diciute has been coached in operatic roles by Pavlovski, Oleka-Zilinski and Oleka.

In her Chicago studio, Mme. Diciute's pupils are given private lessons first and then worked in groups, and coached in their roles, the proper approach and discipline of the stage, the difference between the operatic singer's dramatic technique and that of the actor, poise and movement, and operatic stage makeup.

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Stravinsky Conducts in Hollywood Bowl Season

By C. Sharpless Hickman

LOS ANGELES.—Variety has marked the past month's programs at Hollywood Bowl. In addition to six evenings of meritorious dancing by the Ballet Theatre, there have been an opera evening conducted by Gaetano Merola, the inevitable Gershwin night and a Cole Porter program, two concerts led by Izler Solomon and one each by Igor Stravinsky, Wilfred Pelletier and Victor Alessandro, and solo performances by Menuhin, Arrau, Leonard Warren, and Kapell.

Stravinsky opened his concert with the Hebrides Overture of Mendelssohn, freshened up the gay folk quality of Tchaikovsky's Second Symphony, and in addition to the Capriccio conducted his revision of the music from The Firebird. The entire performance was meticulously yet deftly played and found the orchestra in its best-rehearsed form of the season. Stravinsky's continual restraint nevertheless found within its tasteful control exquisite shades of color and dynamics. The Capriccio, with his son Soulima as soloist, emerged as one of his most intriguing works, and its Shavian subtleties were so pointed by the conductor-composer that they lost nothing despite the vast spaces of the Bowl.

Mr. Solomon, with a keen ear for the type of music which "sounds" to best advantage in the Bowl, programmed Berlioz' Roman Carnival Overture, Pohjola's Daughter and the Enigma Variations as a first half which led to the concluding performance of Brahms' Violin Concerto by Menuhin. Something inspirational seemed to be in the air that night, for the conductor was at his very best and Menuhin played with an assurance and richness of tone which was superior to his performances here during the past few seasons. Though not quite as interesting programmatically, Mr. Solomon's concert with Claudio Arrau as soloist in Beethoven's Fourth Piano Concerto, was also very fine, with the Oberon Overture and Brahms' Fourth Symphony given excellent readings. Arrau's playing was of the utmost distinction.

Operatic Excerpts

Maestro Merola's program of opera excerpts called upon Jan Peerce, Dorothy Warenskjold and Igor Gorin as soloists in arias and ensembles from operas by Verdi, Puccini, Bizet, Goldmark, Giordano, Halévy, Rossini and Leoncavallo. The major portion of the evening was devoted to a virtually complete offering of the second act of La Traviata. Peerce was outstanding in the aria O Rachel from La Juive; Miss Warenskjold in selections with him from La Boheme; and Gorin in arias from The Queen of Sheba and Andrea Chenier. It proved a well-attended and enthusiastically-received experiment. Merola's discreetly supporting accompaniments were models of good taste with flavor.

Victor Alessandro's Bowl and Los Angeles debut was less auspicious. His leading of the Franck Symphony was lethargic, and he and William Kapell did not always see eye to eye in the pacing of Rachmaninoff's Third Piano Concerto. Kapell, in those passages where he had the "lead," dazzled his hearers, although one cannot always agree with a technique so brilliantly swift that it seems sometimes to squeeze notes together like the bellows of an accordion. Mr. Alessandro, for all his slow tempi in the Franck, gave considerable attention to tone and texture. His reading did not lack lustre so much as life.

Wilfred Pelletier's program had an unexciting reading of Beethoven's Seventh Symphony as its *chef d'oeuvre*, and as novelties the delightful Sinigaglia overture, Le Baruffe Chiozzotte, and Elinor Remick Warren's The Crystal Lake—a shimmering-stringed tone poem replete with harp glissandi, which was inspired by a lake in the high Sierras. Leonard Warren was the baritone soloist, singing magnificently in Ford's monologue from Falstaff and the Credo from Otello, and bringing life and dignity and beauty to the usually hackneyed Prologue to Pagliacci.

ARDELLA SCHAUB, pianist and teacher of Southern California, President of the Music Teachers Association of California, reports that the recent fourth annual convention at Riverside was one of the most successful. Miss Schaub entertained many members who passed through Los Angeles on their way home from the meeting.

Programs of Ballet

The Ballet Theatre's six performances found the dancers back on the stage

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underneath the sound shell and the orchestra in the pit. Though this places the former a bit farther away from the audience than if they were dancing on the covered-over pit, with the orchestra in the shell, it provides a better frame for the action. In any case, ballet at the Bowl registers with distant viewers rather in large movements than subtle details.

The Ballet Theatre was in admirably-disciplined form for its Bowl stay, but it demonstrated rather a thinness when it came to first-line dancers. Only Alicia Alonso, John Kriza and Eric Braun could be said to have done really exhilarating work, though there were many moments when Barbara and Paula Lloyd, Ruth Ann Koesun, Jenny Workman, Edward Caton, Mary Ellen Moylan, Scott Douglas, Angela Velez and Kelly Brown scored emphatically. Of the ballets offered, those faring best in the Bowl were Lichine's revamped Graduation Ball, in which he appeared with his wife, Riabouchinska; Till Eulenspiegel (wonderfully danced by Braun); Rodeo (with Jenny Workman endearing herself as the cowgirl opposite Kriza), Les Sylphides; Billy the Kid (a happy revival); Interplay, and Fancy Free. Throughout the engagement Joseph Levine won responsive support from the Philharmonic Orchestra with his able, accurately-timed accompaniments.

The Ballet Russe de Monte Carlo preceded the Ballet Theatre to Los Angeles by almost a month, doing three performances each of two rather uninspired programs at the Greek Theatre in Griffith Park under the aegis of James Doolittle. Save for Danelian, Novak, Tyven and occasionally Tupine, Chouteau and Lupe Serrano, the dancing was not exciting, nor was the orchestral performance under Boutnikoff's direction. The repertoire could hardly have been more conservative—Swan Lake, Les Sylphides, The Nutcracker, Scheherazade, Capriccio Espagnole and Gaité Parisienne. As in the case of the Ballet Theatre, public response was excellent.

Colleges Give Local Premieres

On a smaller scale there have been many intriguing programs here this summer, often sponsored by local educational institutions. At U.S.C. the local chapter of the International Society for Contemporary Music sponsored a program of Los Angeles premieres, including Ernst Krenek's Sixth Piano Sonata, Roger Sessions' Second String Quartet, and Aaron Copland's Quartet for Piano and Strings, which was given at Ojai in 1951. The Krenek Sonata, played with brilliance and firm belief by pianist Jakob Gimpel, proved dramatic in its contrasts and generally formal in style. It used an ostinato device in its slow second movement and ended with a tame gavotte in the quasi-classical treatment which marked his Fifth Sonata, to which its successor bore more than a slight resemblance. The Sessions Second Quartet is one of the most serious of contemporary works in the form, and is in one long movement of several sections. On the whole, it might be termed greyish in texture, with the rapid sections more easily assimilated than the involved and more turgid slow portions. It was masterfully played by the American Art Quartet, which later had Aube Tzerko as pianist in the Copland piece.

Also at U.S.C., cellist Joseph Schuster teamed with pianist Nadia Reisenberg for a two-program cycle of the Beethoven cello works which deserved the highest praise, and harpsichordist Alice Ehlers was heard in a concert at which she played 30 of Bach's two and three-part inventions to an audience numbering many deeply interested teachers. U.S.C.'s annual Festival of the Contemporary Arts used many of its faculty and finest graduate students in a series of three Hancock Hall programs which included works by Ellis Kohs, Halsey Stevens, Ernest Kanitz—all of the U.S.C. faculty—and Bartok, Prokofieff, Milhaud, Poulenc, Haieff, Alvin Etler, Burrill Phillips, Nils Viggo Bentzon, Thomas Matthews, and George Hyde.

At U.C.L.A. the summer session's a cappella choir, led by Roger Wagner, offered the local premiere of Cherubini's Requiem, and pianist Julian Karolyi made his formal local bow in a taxingly virtuosic program which included richtoned offerings of Franck's Prelude, Chorale and Fugue and Ravel's Ondine, and fiery and eloquent performances of works by Kodaly, Dohnanyi and Liszt.

At Pomona College the Scripps Chamber Music Players (Lee Pattison, piano; William Hymanson, violin; Jascha Veissi, viola and Raphael Kramer, cello) have given several fine programs in Bridges Hall of Music, as has organist E. Power Biggs, who earlier this season also gave an impressive recital with the Pomona College Symphony in Hollywood.

Seasonal Finales

End-of-the-season programs not previously reported in this column included the playing of the complete Beethoven violin-piano sonata cycle by Henri Temianka and Lili Kraus in three programs under the joint auspices of the Music Guild and the Los Angeles County Museum; a joint recital by violinist Szymon Goldberg, pianist Joanna Graudan and cellist Nikolai Graudan, also for the Music Guild; and Robert Craft"s leadership of a wonderfully well-integrated performance of Schoenberg's Serenade, op. 24, with its piquant combinations enlisting the mandolin, guitar and baritone voice. The latter, and a performance of Bach's Art of Fugue, in several arrangements for various string and wind combinations by local composers, closed Evenings on the Roof's annual series.

Bothwell in Britain

LONDON.—Mary Bothwell, soprano, will appear as soloist with the London Philharmonic here on Sept. 23, the day after an appearance with the same orchestra on tour in Watford. Miss Bothwell was forced to cancel two similar appearances with this orchestra in June, when plane flights to Europe were canceled for a two weeks' period.

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Solito de Solis' Career Has Included Many Lands

HOLLYWOOD.—Solito de Solis has been giving piano recitals in world capitals since childhood. Born in Italy into an Italian-Spanish family identified with the diplomatic service, the boy showed such talent that his father consented, reluctantly to let him devote himself to music. Young de Solis's studies were at the Reale Conservatory of Milan and the Leipzig Conservatory, and his teachers, then and later, included Debussy, Philipp, Teichmüller, and, for counterpoint and orchestration, Stefan Krehl. As a prodigy, he played in Germany under Nikisch, Steinbach and Fritz Busch, and in his teens gave 52 concerts in Great Britain, including ten appearances in Queen's Hall, under Sir Henry Wood, Albert Coates and other renowned conductors. In Paris, his debut at the Salle Gaveau was followed by a Soiree de Gala concert.

As an adult pianist, Mr. de Solis continued to tour Europe, and added South America to continents on which he played, then, in 1929, North America. After introductory appearances here including recitals in Carnegie and Town Halls, he went back to Europe, returning to this side of the Atlantic for good in 1939. Since 1945 he has been an American citizen.

IN COAST RADIO CONCERT... Solito De Solis, pianist (second from left), with his wife, Gale Page, motion picture, radio and television actress; Arthur Fiedler, conductor; and Gust J. Alyn, the Mayor of Richmond, Calif., r., after a broadcast of the Standard Hour from that community.

Here, Mr. de Solis has given other Carnegie Hall recitals, made national tours, and radio audiences know him for three appearances on Bing Crosby's program, three on the Texaco Star Theater, and numerous broadcasts on the Standard Oil program, NBC's notable Pacific Coast radio series, including Sept. 2, 1951, with Arthur Fiedler conducting; June 15, 1952, John Barnett conducting the Los Angeles Philharmonic; and Aug. 24, with the San Francisco Symphony under Carmen Dragin.

Mr. de Solis is the composer of works published by Ricordi, Harms, Mills and other leading houses, and his scores have been presented by such conductors as Leopold Stokowski, Izler Solomon, Meredith Willson and others. His compositions include Moods of Spain, a sequence of musical portraits of cities of Spain. In Paganini Pays a Visit to Bach, he gives musical expression to contrapuntal wit with a theme of Paganini for violin alone, transposed for piano. He also has given concert treatment to Swanee River, Stormy Weather, Summertime, Stardust and other tunes from the lighter field.

In attaining American citizenship, the pianist renounced European titles, including Count of Benzauza and Duke of Badayez. Now plain Mr. de Solis, he lives in Hollywood with his wife, Gale Page, movie and television actress, and their children.

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Dallapiccola Premiere

A noteworthy pianistic experience was the American premiere of Luigi Dallapiccola's Concerto for Piano and Chamber Orchestra, with the composer as soloist, under the direction of Massimo Freccia, during the NBC Summer Symphony Concert on Aug. 16. Though the composition has no key signature, it is definitely tonal, with free modulations. The two sections, Pastorale-Di Ritondo e Riprese, and Cadenza-Notturno e Finale reaffirmed the outstanding position taken by Dallapiccola among contemporary composers. The performance was most authoritative. H. W. L.

NBC-TV Gives Barber Work

The duo-pianists Arthur Gold and Robert Fizdale played the first public performance of Samuel Barber's new suite for two pianos, Souvenir on NBC-TV's Recital Hall on July 27. The other selections on their program were the third movement from Mozart's Sonata in D major (K. 448) and two movements from a suite by Rieti, Adagio and Ecossaise. The sensitive, technically and musically delightful work of the piano team appeared to advantage in the intimate TV medium. Their finesse and musicianship were projected effectively.

Mr. Barber's new work is a welcome addition to the limited two-piano repertoire. The score evokes the "salon" music of the first decade of this country, with nostalgic and some satiric connotations. The six movements abound in musical ideas and provide colorful and provocative material. The composer will orchestrate the work for its presentation as a ballet by George Balanchine and the New York City Ballet this fall. H. W. L.

Karolyi on TV

The new evening series of NBC-TV's Recital Hall was opened on Aug. 6 with a concert which presented Julian Karolyi, Hungarian pianist living in this country. In a program including Chopin's Ballade in F minor, Ravel's Ondine, Debussy's Fireworks and the Etude en forme de Valse by Saint-Saens, the artist made an aurally and visually convincing impression. H. W. L.

RADIO NOTE BOOK

CBS: Continuing the Sunday morning Keyboard Concerts, in which Grant Johannesen and Grace Castagnetta had previously appeared, Stanley Lock offered a program of works by Scarlatti, Rachmaninoff and Arthur Berger. . . .

WQXR: Marking the first time the station has presented a series of full performances of such works, the new one-hour Sunday evening program, Famous Operettas, was launched on Aug. 3 with Strauss' Gypsy Baron. Five operettas were given during August while the WQXR String Quartet, regularly heard at this hour, was on vacation.

WNYC: Carl Henry Tollefsen, violinist, was interviewed over WNYC on Aug. 9, and, with Augusta Tollefsen at the piano, played two movements of the Violin and Piano Sonata in E minor by Emil Sjögren. . . .

The Belgian violinist, Joseph Spira, performed the Suite for violin and piano by Johann Franco over the Johannesburg, South Africa, Radio on Aug. 3.

Pointers for a Happy Choir Year

Replacements in the choirloft have been a factor in many congregations during the warm months, when organists or singers are on vacation. This sometimes results in new approaches to the music of worship, and parishioners are the gainers. It also provides experience for some of the substitute artists.

As a new season begins, hopes are again high—and the future at least gives promise that some improvements are in order. The relations of the choir director, singers, the organist, and the busy minister should be kept on a consistently easy and friendly plane. After all, the musical forces are engaged to assist the latter musically and cooperatively in a joint task of creating the atmosphere of worship. In this important assignment, one hopes for harmony—personal as well as musical. A spirit of humility on the part of all participants helps mightily.

Will there be a fine new program of music, devoid of the repetitious? Music of as high an order as the choir may be able to handle consistently and, wherever possible, more and better oratorio, is desirable, also bringing before the public of some of the lesser known works of good composers.

The director will not demand miraculous results from his choir of volunteers, with its large percentage of untrained voices, in order to glorify his own personal record of achievement—thereby creating a highly ambitious repertorial and performance program which may prove to be beyond the endurance and musical scope of his singers. Possibly, too, the director or organist may try to learn a litle more about the individual singing voice—that is, if he has not already engaged in serious study of the subject.

More Auditions Desirable

Could not, this season, the average choir director be somewhat more generous with his time in hearing auditions of unknown young singers? Could he not strive to conduct auditions for church solo and ensemble positions with meticulous impartiality and with due regard for the balance of musical and vocal requirements? And not over-rate in extreme fashion the important aspect of musicianship to the point of unreasonableness, as is frequently done, to the detriment of other attributes such as beauty and general suitability of voice, clarity of diction, personality and congregation appeal?

With the great array of highly trained, exceptionally capable and experienced organists, directors and singers engaged in our churches of all denominations, splendid results in the performance of sacred music can accrue. At the same time, the parishioner may be brought closer to an understanding and enjoyment of the music of the church. A fine spirit of cooperation among all participnts in the working procedure of church routine cannot fail to bring into a practical focus the real values of music to religion.

Manhattanville College Moves

Manhattanville College of the Sacred Heart, of New York City, has moved to its new home on the 250-acre former Ogden Reid property, Ophir Hall, at Purchase, N. Y. This is the college's fourth campus since its inception. Among the 200 vanloads of furniture and equipment taken were fifty pianos and twenty-five hundred cases of sacred music. It proved an exceedingly difficult task to remove the pair of tower bells from the old campus, these weighing several tons. The larger bell is known as Mater Admirabilis (Admirable Mother), and the smaller one, Madeleine, named for St. Madeleine Sophie Barat, who founded the Society of the Sacred Heart in 1800.

THE CHOIR CORNER

By Leon Carson

10th Annual Psalm Tune Competition

Monmouth College is offering a prize of $100 for the best setting in 4-voice harmony for congregational singing of a prescribed metrical version of Psalm 150. The competition, open to composers of all nations, closes on Oct. 31, 1952. It is the tenth and last of a ten-year series. For the words to be used and the conditions of entry, write Thomas H. Hamilton, Monmouth College, Monmouth, Ill.

Choir and Organ Notes

A festival chorus of fifty and four soloists sang Mendelssohn's Elijah under the direction of Henry H. Fordham in the Bridgehampton Presbyterian Church, Bridgehampton, L. I., on Aug. 3. Charlotte Rogers was the organist. . . . The Te Deum Laudamus of Perosi and the Proper of the Mass were directed by Edward Rivetti and Seraphino Bogatto, respectively, at St. Patrick's Cathedral, New York City, on Aug. 3. . . . Wednesday evening carillon recitals have attracted large open-air audiences this summer in the neighborhood of St. Martin's Episcopal Church's flood-lighted tower in New York City. Hymns, national airs and folk melodies were played by the carilloneurs, William L. King and Albert Branch, and the audience sang.

New Music for Organ

ANTHOLOGIA ANTIQUA (Book 8) by Dietrich Buxtehude. J. Fischer & Bro., N. Y., $2. Seth Bingham has edited, collected and annotated 5 Buxtehude compositions in an attractive collection for organ use. They are (1) Magnificat, involving two closely-knit fugatos, 2 pages; (2) Chaconne in E minor, with expressive and moving variations, 6 pages; (3) Passacaglia in four sections, 9 pages; (4) Wie Schön Leuchtet der Morgenstern, with a fascinating two-verse chorale, 7 pages; Canzonetta in G major, a delicate fugato piece in two halves (4/4 and 12/8), 3 pages. An excellent volume for the organist's library.

MICHELANGELO (Suite for Organ) by Kenneth Walton. Leeds Music Corp., N. Y., 75c each. Three interesting compositions for the organ, technically well devised and musically expressive, inspired by the statuary and paintings of Michelangelo. Full pipe-organ markings; also registrations for the Hammond organ. Suite consists of (1) David, performance time 2¾ min.; (2) Pieta, 4½ min.; (3) The Last Judgment, 3½ min. These numbers are published separately. Suite also available in orchestral transcriptions by the composer.

THIRTY-SIX HYMN and CAROL CANONS for ORGAN (Free Style), by Seth Bingham. H. G. Gray Co., Inc., N. Y., $2.50. A valuable edition for the organist, including little pieces, hymn-tunes and carols presented in wide diversity of canonic treatment (each with two or more versions). Registration, dynamics and tempo marks are incorporated for player's guidance. Suitable for use as short preludes, interludes, offertories or postludes in general service; some may be used for communion service. 65 pages.

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MUSICAL JOTTINGS

President Fulgenzio Batista of Cuba has granted a subsidy of $150,000 for 1952-53 to the Havana Philharmonic Orchestra; **Frieder Weissmann** will conduct again in coming season. . . . New Hampshire on Aug. 15 paid official tribute to **Mrs. Edward MacDowell** by declaring it "Marion MacDowell Day." . . . **Alfred Pochon** has received the decoration of an Officer of the Order of Leopold II. . . . **James C. Petrillo** has called on American recording companies to halt the making of "cut-rate" records through use of his union musicians in European sessions; said AFM members may not play with non-members or record for companies not signing AFM contracts. . . .

Steinway & Sons will celebrate their centennial in 1953-54, and the festivities will include a gala concert at Carnegie Hall. . . . An unpublished opera by **Rossini,** Oedipus at Colonus, containing 176 pages, is reported by AP from Rome to have been discovered by **Natale Gallini,** Italian conductor. . . . **Gershwin's** Porgy and Bess will be presented at the Vienna and Berlin festivals, opening in the former city on Sept. 5, with an American company of 65, Porgy sung by **William Warfield.** . . . The Boston Symphony will make its first nation-wide U. S. tour next spring. . . . **Burl Ives,** who was down with virus pneumonia in a Honolulu hospital early in August, has cancelled his world tour. . . .

William Primrose and **Alice Virginia French** were married in New York at Church of the Ascension on July 15 and are now in Europe. . . . **Mrs. John Aiden Carpenter** assisted in dedication of a concert stage donated by her in memory of her husband at the Castle Hill Estate, Ipswich, Mass. . . . **Carl Post,** pianist, who because of a fractured spine 13 years ago had his concert career interrupted, will be soloist next January in a "comeback" appearance with the orchestra of the Los Angeles Conservatory of Music and Arts. . . . The New York Public Library, marking the 75th anniversary of **Edison's** invention of the phonograph, sponsored a "Discography" exhibition during August. . . . UNESCO is planning an International Association of Musical Libraries. . . . Duesseldorf is holding a German Music Fair from Sept. 11 to 15, with displays of new instruments and publishers' wares. . . . Among fall publications are a book of memoirs by **Ezio Pinza** and The **Flagstad** Story by **Louis Biancolli.** . . . **Elaine Malbin, Dorothy Sarnoff** and **Lawrence Winters** are among those engaged for My Darlin' Aida, Broadway musical based on **Verdi's** opera. . . . **Joseph Wagner** was reengaged for another season with the Orquesta Sinfonica Nacional of Costa Rica. . . . **Werner Josten** has written Judas Maccabaeus, a rhapsody for violin and orchestra, dedicated to **Mischa Elman,** who will introduce it this season. . . . The Tampa Symphony has changed its name to Tampa Philharmonic, with **Lyman Wiltse** continuing as conductor, and an Association has been founded to support it. . . .

The **Philadelphia Orchestra's** 1950-51 season had a deficit of $23.61. . . . **Sibelius,** after many years, has allowed his music to be used in a film, The Answer, now being made in Finland by **Viljo Lampela.** . . . The National Music Camp at Interlochen, Mich., gave the world premiere of **Hamilton Forrest's** opera Don Fortuno in July, with a student cast. . . .

A musical version of Andreyev's play, He Who Gets Slapped, with music taken from the works of **Tchaikovsky,** is being planned by The Theater Guild. . . . A new type of trombone that slides sideways was introduced by **Davis Shuman,** the inventor, as soloist with the Chautauqua Symphony under **Franco Autori** in the world premiere of **Tibor Serly's** Concerto for that instrument and chamber orchestra. . . . New baton appointments for the 1952-53 season are **Dr. Leslie Hodge** for the Phoenix Symphony, and **Frederic Balazs** for the Tucson Symphony. . . .

Toscanini, during his flying trip back to the U.S. led two concerts of lighter works with the NBC Symphony on July 26 and Aug. 2; **Richard Korn** postponed his appearances to a later date. . . . The Theater Fete Company, with **John Charles Miller** as director, recently produced **Menotti's** The Telephone as its first venture in the Palace Theater, Stamford, Conn. . . . When **Fritz Mahler** led Respighi's Pines of Rome with the Danish State Symphony in Copenhagen recently, the disc of a nightingale's song was missing, and **Charles Senderowitz,** concertmaster, who can imitate bird calls, obliged. . . . **Linda Babits,** 11, pianist, has been signed by Columbia Pictures to make a series of Broadway Cavalcade short films produced by **Harry Foster.** . . . **Ramon Tapales,** conductor and director of the Manila Conservatory of Music, is visiting this country for six months as a guest of the State Department. . . .

Hilde Zadek, soprano of the Vienna State Opera, will sing with the Metropolitan this season in dramatic and lyric roles. . . . Among a newly appointed American committee for the Salzburg Festival are **Bruno Walter, Rudolf Bing, Thomas Watson, Maria Jeritza** and **Jarmila Novotna.** . . . **The Nassau String Quartet** gave an eight weeks' series of concerts at Sea Cliff, N. Y. . . . The **Crompound, (N.Y.) Music Ass'n** presented four concerts this summer by various chamber music groups.

The engagement of **Elise Kullman,** daughter of **Charles Kullman,** "Met" tenor, and **Yves Coty** has been announced. . . .

Ten portraits of **Francis Scott Key** and members of his family have been presented to Maryland Historical Society by **Mrs. Thomas C. Jenkins,** with a fund for renovation of a Key room in that society's building in Baltimore. . . . The American Friends Service Committee is sponsoring a campaign to collect classical records to be sent to Israel: address is 53 Broadway, N. Y. . . . **Robert Stolz,** planning a new musical for Broadway this fall, wrote the music for the annual Viennese Ice Show, which opens a tour in Brussels, Sept. 23. . . . Three works for harp commissioned by **Samuel Rosenbaum** will be launched by his wife, **Edna Phillips**—a Concerto by **Ernst Krenek,** a Rhapsody on Appalachian Folk Tunes by **Ray Green,** and a Concertino by **Walter Hendl,** with orchestras in Philadelphia, Birmingham and Dallas. . . .

Pasadena is holding an International Music Conference, Oct. 12-18, and will discuss plans to bring the International Music Olympiad to Southern California in 1954. . . . **Byron Janis,** pianist, left in August for his first European tour. . . . **Max Wald's** short chamber opera, Provincial Episode, was produced by the summer workshop of Ohio University in Athens. . . .

Herta Glaz, "Met" mezzo-soprano, and **Joseph Rosenstock,** general director of the N. Y. City Opera Co., faculty members of the Aspen Institute of Music, were wed in that Colorado resort on Aug. 7. Congratulations!

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NEW RECORDINGS REVIEWED

Concert Hall: As usual, first recordings are featured in the current Concert Hall lists. Bruckner's D minor Symphony, an early (1869) work never published during the composer's lifetime, is played by Henk Spruit and the Concert Hall Symphony Orchestra. Bruckner may have been wise in suppressing the work, although a later age like ours can look upon the symphony as one that carries all of Bruckner's orchestral and harmonic idiosyncracies. Strongly in evidence are the string tremolos, the striking use of the brass, the mystical-sounding melodies, the influence of Beethoven. All of this is rather crudely assembled, but this is a disk that Brucknerites will not want to miss. The performance and recording are good. Another first recording is Lalo's Violin Concerto in F, played by Miriam Solovieff and the Orchestra of the Vienna State Opera under Henry Swoboda. Schubert's Rondo in A fills out the reverse. The Lalo work is in the glorified French salon style—pleasant, charming, virtuosic and as likable as it is musically negligible. It's an interesting novelty and is energetically fiddled by the young American violinist. Walter Goehr and the Concert Hall Symphony continue their series of the Tchaikovsky orchestral suites with No. 3 in G, the theme and variations of which forms the musical background for one of Balanchine's most popular ballets. As in the preceding disks, Goehr and his orchestra acquit themselves excellently.

Period: Something of a Mozart cycle can be encountered in Period's current list. Aida Stucki and the Tonstudio Orchestra of Stuttgart under Gustav Lund play, on one disk, Mozart's first two violin concertos—K. 207 and K. 211. The same soloist and conductor, on another disk, present the Violin Concerto in D (K. 271a). On the reverse, Gustav Swärdström plays three Mozart rondos for violin and orchestra. There also is a third disk devoted to the Symphony No. 24 in B flat (K. 182), with Hans Michael and the Tonstudio Orchestra, and the Divertimento in F (K. 247), with Lund and the Tonstudio. On a fourth disk are the Concerto for Harp and Flute and the Horn Concerto No. 1 by soloists, same orchestra and leader. Most of these scores are here achieving their first LP representation. The performances are capable, though there is little, in all truth, to lift them much above the routine. Quite out of the routine, though, is Janos Starker's outstanding cello playing in Bach's unaccompanied Cello Suites Nos. 1 and 6. Starker, the Metropolitan Opera's first cellist, is not only a skilled player with an unusually fluent tone, but he also is a first-class musician. Period has another Bach disk—the Harpsichord Concertos Nos. 3 and 6, played by Maria van der Lyck and the Tonstudio under Hans Michael. No. 3 is a transcription of the E major Violin Concerto; No. 6 of the Fourth Brandenbueg. The performances are clear and precise, and are excellently reproduced.

Remington: The first LP recording of Brahms' Cello Sonata No. 1 in E minor features Gaspar Cassado and Otto Schulhof, on a ten-inch disk. Both of the musicians are in good form and combine to give an authoritative reading. Ivan Petroff is heard in baritone arias from Italian operas: good, reliable singing ensues. In Bach's Partita No. 6 and a pair of Preludes and Fugues from Book II of the Well-Tempered Clavier, the Austrian pianist Jörg Demus plays in a faithful, scholarly manner. The recording here is, technically, as brilliant in sound as any piano disk issued these days. Edward Kilenyi, another Remington pianist, joins two familiar pieces—Brahms' Variations on a Theme by Handel and Schumann's Symphonic Etudes. There is some erratic playing here, especially in the Brahms piece, where the phrasings are often completely disconnected (cf. Variation 3).

Stradivari: Ludwig Spohr's Nonet (winds, horn, strings) receives its first recorded performance by a well-trained group of American instrumentalists. It is a piece now out of fashion, undeservedly so, because it has originality, charm and dignity. It was composed around 1820, was greatly admired by Spohr's contemporaries (as, indeed, all of his music was), and it is good to have the chance to hear it again. On the reverse of this disk, Alice Howland sings six Spohr songs for mezzo-soprano, clarinet and piano. David Weber and Leopold Mittman are the assisting artists. The Spohr songs are precursors of the Mendelssohn lieder in their mixture of classicism and romanticism. Very interesting, this disk. Miss Howland also is heard in a Stradivari disk of fourteen well-chosen Brahms songs (short ones, long ones, all moods represented). She handles them capably, with musical honesty and interpretive finesse.

On a Stradivari disk, a pair of novelties, two French works are coupled—the Saint-Saëns Septet for String Quartet, Bass, Trumpet and Piano, and Poulenc's Trio for Trumpet, Trombone and French Horn. Harry Glantz, Brooks Smith, Philip Sklar, Gordon Pulis, Arthur Berv and the Stradivari Records String Quartet are the competent instrumentalists. The Poulenc work stands up quite well: it is amusing, songful and clever. Saint-Saëns' early neo-classicism sounds a bit dated today. . . . A Purcell-Dowland recital has been recorded for Renaissance by John Langstaff (baritone), assisted by David Soyer ('cello) and Herman Chessid (harpsichord). Perhaps there is a little too much of a good thing on this record; and Langstaff, who is an intelligent singer, does not have the vocal variety necessary to sustain both sides in a consecutive performance. In any case, the music has enough novelty and beauty to deserve investigation.

Victor: Purcell's Dido and Aeneas has been released under the H.M.V. label by Victor as one in the series of H.M.V. disks that the American Company is distributing. Kirsten Flagstad sings the title role, and in supporting assignments are Elisabeth Schwarzkopf, Thomas Hemsley and members of the Mermaid Theatre Company. The Mermaid singers and orchestra are directed by Geraint Jones. Flagstad is in beautifully modulated voice. She sings with restraint and artistry, keeping her soprano down to the chamber requirements of the role. The other singers are excellent and the conductor is a well-routined musician. Under the Victor label is Alexander Brailowsky in fairly routine performances of Schumann's Carnaval and Fantasia in C. Most of the other current Victor disks are light in nature—Jan Peerce in Hebrew melodies; transcriptions (and some original pieces) for two pianos, played by Whittemore and Lowe; Strauss waltzes and overtures conducted by Fiedler and Ormandy (a disk of reissues); and Helen Traubel in a ten-inch disk named The Gay Nineties. Repertoire of the last-named includes Take Me Out to the Ball Game and I'm Only a Bird in a Gilded Cage.

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Henri Arcand's Engagements

PORTLAND, ORE. — Henri Arcand, Portland pianist and accompanist, who last season appeared as soloist with the Portland Symphony under James Sample in the Shostakovich Concerto, and with the Portland Chamber Orchestra in The Four Temperaments by Hindemith, will open his season on Sept. 4 in a concert with Robert Hearn, tenor, of New York. This will be followed by his appearance in a viola and piano program with Catherine Petersen, of California. Mr. Arcand will join Exine Anderson, soprano, of New York, and faculty member of the University of Oregon, in a performance of Hindemith's cycle Das Marienleben.

At the first western division meeting of the Music Teachers National Association, held last year in Portland, he was made Chairman of Contemporary Music, and directed eight sessions of music and talks in four days. Mr. Arcand at various times has brought piano pedagogues to Portland for master classes, among these being Bernice Frost and Arthur Loesser, the latter appearing also in a Beethoven recital.

Mr. Arcand is also active as a concert manager.

Marjorie Capo in N. Y. Recital

Marjorie Capo's recital in Carnegie Recital Hall on Aug. 18 provided a pleasant out-of-season interlude in a period where such programs are rare. The young singer, who made her New York bow in this same auditorium last fall, again displayed a charming voice and considerable depth of musical understanding, although at this stage in her development Miss Capo's art lacks the patina which experience and maturity alone can bring. With Alberta Masiella as the fine accompanist, the recitalist sang a list beginning with Handel and Brahms, and continuing with songs in English, excerpts from Songs of the Auvergne, arranged by J. Canteloube, and an attractive assortment of Latin-American songs. M. L. S.

Ellsasser in Latin America

Richard Ellasser, organist, began his 1952-53 season last month with the first of two tours of Central and South America, opening in Mexico City on Aug. 7 with a concert in the Cathedral of Mexico. After presenting five more concerts in the Mexican capital in the following three days, Mr. Ellsasser played additional engagements in August in cities of Yucatan, in Guatemala City, in Caracas, Venezuela, and other major centers of South America.

Fendler for Mobile

Edward Fendler has been appointed full-time conductor of the Mobile Symphonic Society.

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PASSED AWAY

RICCARDO MARTIN, 77, opera and concert tenor, died in St. Barnabas Hospital, New York, on Aug. 11 after a long illness. Mr. Martin was the first American tenor to sing leading roles with the Metropolitan Opera. Born Hugh Whitfield Martin in Hopkinsville, Ky., he studied voice with Escalais, Sbriglia and Lombardi in Europe, and theory and composition with MacDowell in New York. His debut was made as Faust in Nantes, France, in 1904, and he sang in opera also in Verona and Milan. His first American appearance was with the French Opera Company in New Orleans as Canio. He was with the Metropolitan from 1907-08 (making his debut as Faust in Mefistofele on Nov. 20, 1907) until 1914-15 and returned for a season in 1917-18. His roles included also Canio, Pinkerton, Des Grieux, Cavaradossi, Don Jose, Enzo, Faust, Turiddu, Radames, Giuseppe (in La Wally), Manrico, Rodolfo, and he created Iolan in Converse's The Pipe of Desire (first American Opera given at the "Met"), Quintus in Horatio Parker's Mona, and Christian in Damrosch's Cyrano. Between 1915 and 1917 he was with the Boston Opera Company and after 1920 sang for several seasons with the Chicago Opera. Among other cities in which he appeared were London (Covent Garden) and Mexico City. Following his retirement he taught voice, composed, and lived for some years in Italy, writing for Opera News, musical paper. He was married three times, to Elfrieda Klamroth (Ruano Boguslaw), concert singer; Jane Gray, actress, and Allis Merrian Beaumont. Surviving is a daughter by his first marriage, Mrs. Beth de Wanderer of New York.

GIUSEPPE CREATORE, 82, conductor and bandmaster, died at his home in Corona, Queens, on Aug. 15. At the height of his career he was feted as conductor of band series at the Steel Pier in Atlantic City and at the Pittsburgh Exposition. Mr. Creatore was a native of Naples, where he studied at the Conservatory of Music, and from the age of 14 played as a trombonist in various European cities. At 17 he was appointed leader of the Naples Municipal Band for eight years. In 1902 he came to the U. S. with his own band, making his debut at Hammerstein's Roof in New York. He later toured widely, including Canada and England. In 1918 Mr. Creatore organized an opera company with which he toured for five years. His last public appearance was as guest conductor of the Triboro "Pop" Concert at Randall's Island in July, 1947. Surviving are his third wife and six children.

ALBERTO WILLIAMS, 89, noted Argentinian composer, died recently in Buenos Aires. He organized Argentina's first Conservatory of Music, which he directed for more than 50 years. Williams studied in Europe with Mathias, Durand, Guiraud, Godard and Cesar Franck. He had trained several generations of musicians, and was well known for his orchestra, chamber music and other works, including man. songs to which he wrote the lyrics.

PETER MELNIKOFF, 52, pianist, died in a New York hospital on July 22. Mr. Melnikoff was born in Russia and studied under Nicolai Dubossoff at the St. Petersburg Conservatory. After the revolution in that country, he came to the United States and made his New York debut in 1934. Surviving is a sister.

JOSEPH NOVAK, 77, scenic artist at the Metropolitan Opera for the past 41 years, died in New York on July 24. Born in Hungary, Mr. Novak joined the Metropolitan in 1910 as an assistant scenic artist and in 1914 undertook his first major commission, for Herbert's Madeleine. He later designed settings for many operas, including Cevalleria Rusticana, Pagliacci, Lakme and Peter Grimes. Surviving are his widow and eight children.

CLARA LANG, soprano, who gave several Town Hall recitals and was a member of the San Carlo Opera, died in New York on July 12. Miss Lang was born in New York. She first studied piano, and then turned to singing. After study here, she went to Italy on a Juilliard scholarship, working with Lombardi.

GABRIEL ENGEL, 59, composer, violinist and musicologist, died on Aug. 1 while on vacation in Vergennes, Vt. He was born in Hungary. Coming to the United States in boyhood, he attended Columbia College on a Pulitzer Scholarship, and made his debut as a violinist in 1920. He contributed to the International Encyclopedia of Music, and was the author of studies of Mahler. Mr. Engel also maintained a bookshop for rare music. Surviving are his widow, two brothers and two sisters.

LUDWIG MARUM, 88, violinist and conductor, passed away in his New York home on July 29. Born in Mannheim, Germany, he was one of the few living pupils of Joachim. He came to the U.S. in 1887 under the sponsorship of Carl Wolfsohn, served as concertmaster of the Thomas Orchestra in Chicago, then coming to New York in 1895, was first violinist under Seidl at the Metropolitan Opera. He later formed the Marum Quartet. His daughter, Eleanor Marum Weinberg, singer, survives.

ELLEN KINSMAN MANN, voice teacher, died in Hempstead, N. Y., on July 28. In 1903 she joined the faculty of the Chicago Musical College, and later had her own studio in that city for more than 35 years. In 1924 and 1930 she took classes abroad for study. She had served as a judge at the Chicagoland Festival. Surviving are a son, Richard N. Mann, and a sister, Elizabeth Gertrude Kinsman.

WAGER SWAYNE, 79, teacher of music of international reputation, died in San Francisco on Aug. 9 of a heart ailment. Mr. Swayne studied piano in Paris and Vienna, thereafter settling in the French capital for thirty years as a teacher. He later lived in New York, where he continued his musical activities. Some years ago he took up residence in San Francisco. Surviving are his widow, Mary, who assisted him in preparation of younger piano students, and a sister, Eleanor Swayne.

ANNA PALMERI, daughter of the late Ignazio Pascarella, violinist and professor at the Naples Royal Conservatory, died in New York on July 4. Surviving are her husband, Albert Palmeri, Sr., two sons, a sister, and three brothers, the musicians Enzo Pascaralla, violinist, San Diego; Cesare Pascarella, cellist, and Gabriel Pascarella, violinist, both of Los Angeles.

NEW PUBLICATIONS

American Annals Include Tunes

A great deal of capsuled history, with new inventions, and quaint customs, as well as more serious events of the times, intersperse the volume Variety Music Cavalcade, a Musico-Historical review, 1620-1950, by Julius Mattfeld (Prentice-Hall, 637 pp., $10). Mr. Mattfeld is an organist and composer, also the director of the music library at CBS. Basing his compilation on an early version published in the 1930's, he produced a historical panorama *cum* popular songs, issued serially in Variety, called Music Cavalcade, in 1948-9. This was much expanded to form the present bulky volume, which has an introduction by Abel Green, editor of Variety, mostly concerning the growth of the show and music "biz" in its popular manifestations. Mr. Mattfeld's practice is to present the chief events of the various years and the principal musical compositions (mostly songs and ballads) that came to birth in those years. He really begins about the year 1800, the period before that being sketched rather hastily.

To give an idea of the quality of the book, excerpts for the year 1808 recall that Believe Me If All Those Endearing Charms appeared in Thomas Moore's A Selection of Irish Melodies, a temperance society was founded in Saratoga, N. Y., and The Indian Princess, or, La Belle Sauvage, a play by James Nelson Barker, with music by John Bray, was produced in Philadelphia and New York, based on the story of Pocahontas.

By 1909 Blanche Ring was popularizing I've Got Rings on My Fingers; Clavelitos was published with English words by Schirmer's, and the Whiffenpoof Song was born. This was also the year of the Letter Song from the Chocolate Soldier. William Howard Taft was inaugurated 27th President, while ex-President Theodore Roosevelt opened a hunting trip in East Africa, the latter event being duly burlesqued in the Ziegfeld Follies of 1909. John McCormack made his American debut.

The entries continue up to the death of George Bernard Shaw and the retirement of Connie Mack, with the songs that were the rage in 1950, including Tennessee Waltz. The more serious events are indicated too, though somewhat sketchily—making this a reference volume which is informative, well-indexed—and most important, a good deal of fun.

Down Publishers' Row

A new Violin Concerto by Gian-Carlo Menotti will be given by the Philadelphia Orchestra under Eugene Ormandy, Efrem Zimbalist coming out of retirement temporarily to be the soloist. . . .

The Bargain, a one-act opera based on Pergolesi's La Contadina Astuta, with a new English libretto by Arthur Sherman, had its American premiere on Aug. 15 at Schroon Crest, Pottersville, N. Y., as part of the third annual Adirondack Music Festival. The work was commissioned for a forthcoming TV series. . . .

Robert T. Linn, 26, of Los Angeles, won two awards in the 1952 Young Composers' Contest of the National Federation of Music Clubs—$250 for his String Quartet and $100 for his Three Madrigals; among other winners in this contest were Donald Hogart, University of Indiana, who received $100; Donald Bryce Thompson, Los Angeles; and James Dalgleish, Terryville, N. Y., who were awarded honorable mention. . . .

Two short operas given by the White Barn Theatre, Westport, Conn., Aug. 16 and 17, were The Stronger, by Hugo Weisgall (world premiere), based on a play by Strindberg, with libretto by Richard Hart, for coloratura soprano and seven choristers; and A Letter to Emily, by Lockrem Johnson, which has been given by the Hilltop Musical Co. of Baltimore.

The Commission for the Fourth Centenary of the City of Sao Paulo, Brazil, is holding an International Carlos Gomes Competition for an unpublished symphonic work, open to both Brazilian and foreign composers. This may be a symphony in three or four movements (20 or 25 min.) or a symphonic poem (15 min.) inspired by aspects of the development of Sao Paulo, with the name of the city in its title and accompanied "by a relevant literary argument." Three copies must be submitted, under a pseudonym, with name of composer in accompanying envelope. The closing date is June 30, 1953, and the prize is a commemorative statuette and a money award of 200,000 cruzeiro (worth about $10,800 at the present time in U. S. currency). Address is Commissao do IV Centenario da Cidade de Sao Paulo, Rua 24 de Maio, No. 208—8e, Sao Paulo, Brazil. The Commission will be responsible for making orchestral parts, and have first performance rights for the celebration to be held in 1954. . . .

Indiana University has secured the U. S. premiere rights to Benjamin Britten's opera Billy Budd and is planning a production on Dec. 5. . . . The first U. S. concert performance of Ghedini's Concerto of the Albatross, and the American premiere of Pizzetti's Preludio ad un Altro Giorno will be given by Guido Cantelli during his four weeks' guest appearances with the N. Y. Philharmonic-Symphony next March. . . .

The Pittsburgh International Contemporary Music Festival, from Nov. 24 to 30, co-sponsored by Carnegie Institute and Pennsylvania College for Women, has received a grant from the Howard Heinz Endowment Fund for the commissioning of choral works. Composers chosen for the commissions include Ross Lee Finney, Peter Mennin, Vincent Persichetti, Burrill Phillips and Gardner Read, from America, and from other countries Villa-Lobos, Poulenc, Rawsthorne, Chevreuille, Hilding Rosenberg, Orff, Healy Willan, Arnold Walter, Santa Cruz, Lopatnikoff, Saeverud, Malipiero, Dallapiccola, and Ginastera. . . .

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BERNICE FROST SAYS...

ARTIST-TEACHERS

At a recent teachers' meeting there arose an interesting discussion as to why "the so-called artist-teacher was not capable of teaching any but advanced pupils, although many of them try to do so."

First of all, just what is an artist-teacher? Is not every teacher an artist teacher? It surely takes as much art to teach a beginner as it does one who is doing concert work. In fact, it sometimes seems much easier to guide the advanced pupils, as all needs are so obvious, all suggestions meet with such ready response.

Some teachers, however, call themselves artist-teachers to imply they are performing artists as well as teachers. This is the better interpretation of an often misused term, but the teacher who confines her teaching to beginners, intermediate and early advanced levels should be able to perform these levels of repertoire as artistically as the other teachers perform concert repertoire.

Why some of these artist-teachers do not teach beginning and intermediate pupils well is simply because they themselves skipped this level of piano literature. Their fine talent and natural piano skills made it possible for them to begin in the middle, as it were. It is easily understandable and clearly expected that this be so. The only misfortune is that they themselves in some cases do not know how much foundational work they missed, and some are apt not to be very sympathetic to those students struggling in these early levels.

Some Misunderstandings

Fewer of these situations are encountered today, however, as the art—and necessary specialization—needed for teaching musically the early levels of pianism is better understood and more keenly appreciated. Therefore, those not fully prepared—regardless of how well they perform—do not usually attempt to teach the early grade pupils.

The writer's experience with a concert artist further verifies the misunderstanding by some virtuosi of easy piano levels.

The writer was asked to consult with a concert artist who had been commissioned to write a first grade piano suite. When told it was too difficult, his reply was that it was no more difficult than Schumann's Kinderscenen, op. 15, which surely was as easy as anything could be! Upon being shown some actual first grade literature, he was aghast. It took him two years to rewrite the suite, and it was then second grade level, with many third grade spots in it.

Sabbath Practice

Do you ask pupils to practice six, or seven, days weekly? I have many homes where practising on the Sabbath is forbidden; in some they prefer that no piano playing be done at all on that day. These families are members of a strict religious group of fine people whose children are excellent students.

J. W., Pa.

One should not ask for practice on the religious Sabbath, be it either Saturday or Sunday. What weekly practice is desired should be divided into six days. One should always conform to any religious plans in the home, as these come before everything else.

Varying Lesson Routine

I have been advised to keep the lesson routine exactly the same for each lesson, as it gives order and definiteness to one's teaching. However, I find it rather boring and would like your advice.

E. W. P., Miss.

Changing the procedure of hearing the lesson is most interesting to both teacher and pupil. Begin each lesson differently. It is well to close a lesson with some memorized solo, but before the close some scales can be played or technical exercises introduced, as a change from hearing the technical work first.

Good Teaching

Can you state, in not too lengthy an answer, what constitutes a good teacher? I should like a short paragraph to pass along to my teacher-pupils.

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NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

Toccata, 35c, and At the Circus, 40c, by Johan Franco. Mr. Franco proves he can write adult music in serious forms and light music for children with equal success. The Toccata has forcefulness and fine precision; the other is a set of 4 short pieces, each a few lines long, in charming and graceful character. Grade 2. Theodore Presser Co., Bryn Mawr, Pa.

Double-Threads and Two-Part Fancies, by Denis Capes. Each title is a set of 3 pieces in 2-part writing. The counterpoint is skillfully contrived, flowing easily and with imitations occurring naturally. The harmony is unaffected and classical in style. Pupils will be rewarded by mastering the problems of phrasing and style in these pieces. Grade 4. Novello and Co., Ltd., London. H. W. Gray Co., N. Y.

Moments With Modern Music, $1, and Finger Fashions, 75c, by Stanford King. Not exactly conventional material for piano pedagogy, these books may be used by the amateur or student whose interest lags over a long span. The first has excerpts a few pages long by 12 composers, each serving as a sample of the entire work which may be explored, and the other gives a popular version of 12 classical themes arranged so that the melody is found simultaneously in each hand. Carl Fischer, Inc., N. Y.

For Two Pianos

Tritsch-Tratsch Polka, by Strauss, arr. by Celius Dougherty, $2. This lively, jolly dance makes a wonderfully effective number for 2 pianos, and this arrangement sets off the spark and brilliance of its character. Fairly advanced players can master its difficulties. Carl Fischer, Inc., N. Y.

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Up and Down the Guild Keyboard

By Grace White

The name of the president of the Guild, Dr. Iri Allison, heads the alphabetical list of musicians supporting the Marion MacDowell Birthday Parties being sponsored by the Edward MacDowell Association, National Federation of Music Clubs and Sigma Alpha Iota Fraternity. It is hoped that all Guild members and their pupils will contribute.

Washington Composer Forums

The Public Library of the District of Columbia puts on Composer Forums at stated intervals, and recordings of the music performed is obtainable at the Central Library. The two composers most recently honored are LaSalle Spier, a native of Washington, and Ronald Arnatt of London. The Chamber Arts Society of Catholic University concluded their series with a fine program of music by Washington composers: Mark Fax, LaSalle Spier, Russell Woollen, George Thaddeus Jones, and Richard Dirksen. The Phillips Gallery opened its doors for two recitals by artist pupils of LaSalle Spier. An indefatigable worker, Mr. Spier is scoring his new pantomime, Four in the Afternoon, to be given in November, and writing the parts for another new composition which will be played by the National Gallery Orchestra in the spring.

News of Guild Folk

John Carré's Toccata for organ won the 1952 contest of Wisconsin composers sponsored by the State Federation of Music Clubs. Last year he won the contest with his Sonata Eroica. An all-Carré recital was given in Milwaukee and another in Racine. The Congressional Club of Washington, D. C., presented Dr. Carré in a lecture recital of his original compositions.

Clarence Adler calls Lake Placid his "vacation home," but he has given recitals there and at Saranac and Deerwood — Adirondack Music Center and taught students from the U.S., Canada and Europe.

Lillian Rosenthal has been re-elected for another year as president of Music Educators Association of New Jersey.

William Schoonmaker, research-chemist, appeared as a pianist under auspices of American Women's Association at the Barclay Hotel in New York. He studies winter and summer with Ernesto Berumen.

Busy Adjudicator

Harold Weiss, Guild adjudicator from Rochester and an Eastman School faculty member, served also as piano adjudicator for the Greater Spokane Music Festival this season, hearing 300 students. Mr. Weiss and George MacNabb collaborate in two-piano recitals.

Edna Cora Johnson of Boston presented Margaret Hewey at Boston College Club in a complete recital. It is heartening to note that the final group included the names of Mokrejs and Repper, American composers long connected with the Guild. Miss Johnson gave another program presenting her National Guild student-winners at the New England Conservatory, featuring many American composers as well as the usual classics.

Milton Schafer, Guild artist prize-winner of two seasons ago, was engaged for a series of recitals at Banner Lodge, Moodus, Conn.

En Route

This summer Guild members traveled more than ever. "Wish-you-were-here" postcards poured in from Tanglewood, Aspen, most European countries and California—so many, in fact, that it is impossible to mention individuals.

Notwithstanding the unprecedented heat, more teachers attended summer courses in New York and other large cities than ever before, and courses in summer resorts added swimming and tennis to methods and technic. All this activity carries the conviction that music teaching is a thriving profession, and that its devotees are especially conscientious in keeping up its standards.

OPEN LETTER TO GUILD MEMBERS

By Irl Allison

Dear Guild Colleagues:

This is the first of a series of monthly messages to you from National Headquarters in which we hope to discuss a few things that seem of foremost importance at the time of writing.

Uppermost in our thoughts just now is the Guild Certification Plan, an outline of which appears on page 8 of the July Piano Guild Notes. You are urged to study it carefully and let us have any suggestions for its improvement. We hope to work out a system of substantial cash awards for annual distribution to the Valedictorian and Salutatorian among the Certificated Class Members to stimulate effort in this new Guild project.

All hands are busy at National Headquarters compiling your 1953 Guild Yearbook. Three-by-five-inch cards of all Diploma Winners, the three or more year Nationals (or Internationals), the Paderewski Medal Winners, and photos of five or more year Nationals are bulging the daily mail-bags. Many of you are sending in your ads for the Special Member Section, along with the subscriptions from your pupils and yourself, for which we thank you. Hundreds of you have already renewed your Musical Courier subscriptions, as well as your insurance benefits, by payment of 1953 dues.

This will reach you the first week in September, when your classes for the fall will be forming. May this school year be your best of all time, because your pupils and you have more fully realized the many opportunities which the Guild affords.

Fraternally yours,

IRL ALLISON,
P.O. Box 1113, Austin, Tex.

LEO PODOLSKY and his first-prize winner in the Guild prodigy class, ROCHELLE LIEBLING, aged 12, who will play on Oct. 6 and 7 with the Chicago Symphony Orchestra, George Schick conducting. Rochelle's first teacher was her grandfather, Prof. W. Ichilson. She appeared frequently on the Quiz Kids, Art Linkletter Show, Arthur Godfrey Show, Milton Berle's Television Show, and she wears a ring given her by Jack Benny for accompanying him. She won contests sponsored by the National Federation of Music Clubs, and passed a test for perfect pitch with Artur Rodzinski as examiner. Rochelle had one previous appearance with orchestra in Chicago at the age of nine, when she was selected by Taune Hannikainen.

Community Orchestra Data

The Community Symphony Orchestra, How to Organize and Develop It, by Helen M. Thompson, is an extremely practical and useful brochure of 112 pages, attractively illustrated, and published by the American Symphony Orchestra League, Inc. (P. O. Box 164, Charleston, W. Va.). The various chapters include tabulations of the community orchestras in 36 American cities and further discuss: Forming the Community Symphony, with sample bylaws and constitution; Orchestra Personnel; The Conductor; The Manager; Women's Committees; Financing (including Fund-raising Plans); Campaigns; Publicity (printed media and store window displays); and The Orchestra's Responsibility for Cultural Leadership. There is a foreword by Antonio Modarelli, conductor of the Charleston Symphony. This is an excellent summary of the subject and was originally printed in serial form in The Music Journal, but the present edition contains many additional features.

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SCHOLARSHIP WINNER . . . John Browning, recipient of the Josef Lhevinne Memorial Scholarship at the Los Angeles Conservatory of Music and Arts, with Rosina Lhevinne, who presented the award, and who held summer master classes at the school. Mr. Browning's father formerly was head of music at Chapman College, and the youth is a student of Lee Pattison of Claremont College, Claremont, Calif.

Boston University Names Dean

BOSTON.—Dr. Robert A. Choate, the new dean of the Boston University College of Music, took office on Aug. 1, succeeding Eugene H. Floyd, assistant to the Boston University President, Harold C. Case. Mr. Floyd has been acting dean since February, 1952, when Warren S. Freeman resigned. Dr. Choate comes to his new post from that of chairman of the department of music education and director of placement at Northwestern University School of Music, Evanston, Ill.

The world premiere of Thus Spoke the Uncouth Swain, rondo for orchestra by Dr. Hugo Norden of the staff of the Boston University College of Music, was given on July 27 by the New Hampshire Summer Pops Orchestra at Mt. Sunapee, N. H. Sayard Stone, composition pupil of Dr. Norden, was the conductor.

The Boston University summer session presented a concert series in Hayden Auditorium, free to the public. August events included programs by Harriette and Jules Wolffers, violinist and pianist, and a combined concert by the band, William R. Fisher director, the orchestra, Prof. Francis Findlay, conductor, and chorus, Madeline Perazzi, director. In Recital Hall on Exeter Street, graduate recitals were given on Aug. 8 by Lillian Murray, pianist, and, Aug. 14, Morris Taylor, pianist.

Besides the regular commencement exercises of the summer session on Aug. 16, a feature of the day was presentation of certificates to 18 Boston settlement house children for their participation in a course in class piano instruction conducted by Jules Wolffers, assistant professor of piano. Ten music teachers enrolled in the course have conducted the group piano instruction twice a week during the six-week term. Two of the children won scholarships.

Minneapolis College Events

MINNEAPOLIS.—The Minneapolis College of Music announces the appointment of Joseph Beck as director of the radio and television department. Mr. Beck has been productional manager of the Midwest Recording Company, and television director of WTCN, Minneapolis. He founded the Beck School of Radio and the Twin City Television Laboratory. He will offer classes in modern radio and television broadcasting, also private lessons in radio and tedevision announcing. Private auditions will be held before the opening of the school session Sept. 8.

Alice Pommer, soprano, and Curtis Carlson, bass, pupils of Berthold Busch of the college of Music, winners of the Minneapolis Aquatennial Music Vocal Contest, appeared as soloists at the Chicagoland National Music Festival on Aug. 23. Miss Pommer recently sang Marguerite in Faust at the Civic Opera performance at Lake Harriet.

Ruth Havlik, past president of Phi Rho Chapter of Mu Phi Epsilon at the college, and member of the college's piano department, has been appointed national editor of Mu Phi Epsilon and province governor of East Central Province and member of the national council of Mu Phi Epsilon.

Schatzkamer at Washington U.

ST. LOUIS, MO.—William Schatzkamer, pianist, artist-in-residence at Washington University, will offer a Survey of Piano Literature in 1952-53, beginning Oct. 23 with early keyboard music, and ending on May 14 with a program of contemporary composers. The intermediate dates are Nov. 6, Dec. 4 and 18, Jan. 4 and 22, Feb. 12 and 26, March 19 and April 9. Mr. Schatzkamer also is opening the University Concert Series on Oct. 15 with performances of two Mozart concertos with an orchestra of members of the St. Louis Symphony conducted by Dr. Leigh Gerdine.

Houston Opera Workshop

HOUSTON, TEX.—The Opera Workshop of the University of Houston, directed by Bruce Spencer King, chairman of the vocal department, presented performances of La Serva Padrona and The Telephone, and, in July, two programs of operatic excerpts. One of these programs was accompanied by a chamber orchestra conducted by Merrill Lewis; for the other Jo Ann Hoffman was at the piano.

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Allegro Ballet School Plans

CHICAGO.—The new Allegro School of Ballet, founded eight months ago by Marie M. Comstock, offers training by Richard Ellis and Christine du Boulay Ellis, formerly of the Sadler's Wells Ballet and exponents of Dame Nanette de Valois' methods of instruction. This course has attracted prominent dancers from all over the country, among them Ruth Ann Koesun, Eric Braun, Allen Howard, Calvin Von Reinhold and Helen Wood. The school also has a regular attendance of dancers from Guys and Dolls, including Gene Carrons, Eleanor Fraker, Sheilah Hackett, Joy Rees, Don Durio and Olga Epifanovich. During the week of July 27, Mr. and Mrs. Ellis were the featured guest artists at Lucille Stoddart's Dance Congress in New York, where they taught the English version of the entire Coppelia Ballet.

In answer to the requests of many mothers of younger children, the school is organizing a separate division, The Kinderdance, to be under the direct supervision of Donna Lee Comstock. Miss Comstock received her early ballet training with Massine, Swoboda and Aubrey Kitchins. She was a member of the Randolph Macon College dance group, and choreographed several ballet works before she was graduated last June.

Burton Cornwall Singers Heard

A soloist in the Town Hall concert of June 22 was Oscar Griffin, tenor. William Lewis, baritone, has been appearing in Bucks County Playhouse, New Hope, Pa. William Dillard, baritone, sang in Carmen Jones for a two weeks engagement at Boston Summer Theater. On Aug. 3, Arnold Thomas, tenor, gave a recital in Far Rockaway, N. Y. A featured soloist for the National Association of Negro Musicians Convention, meeting on Aug. 18 at St. Mark's Methodist Church, New York, was Lettyce Bradford, soprano. Another recent soloist was Karl Harrington, tenor, who sang at Colgate University on July 29 at the United Nations Foreign Policy Conference.

All these singers are from the New York studio of Burton Cornwall.

Liebling Singers in Operettas

Many Estelle Liebling singers are appearing in the summer operetta stock companies in St. Louis, Dallas, Kansas City, Pittsburgh, Louisville, Memphis, Lambertville, Sacramento, Cohasset and Hyannis. Among them are Iva Withers, Joan Roberts, Rosemarie Brancato, Elaine Malbin, Sue Yager, Ann Cardall, Bettyjane Townsend and Albert Linville. Miss Malbin also sang under Dimitri Mitropoulos at Lewisohn Stadium and Robin Hood Dell. Miss Roberts has completed an album of selections from Roberta for Columbia Records. Miriam Scott and Frances Darrell are with the Papermill Playhouse.

Carreras' Studio Recitals

Maria Carreras, to celebrate 30 years in this country as concert pianist and teacher, will present a series of six recitals in her studio, featuring herself and her artist-pupils. Among the latter are Aurora Mauro-Cottone, Eva Iaci, Glauco d'Attili, Gloria Miserendino, Paul Sully and Charlotte Sande.

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Mexico Stages Native Opera

MEXICO, D. F.—National Opera closed its 1952 season with a brilliant and colorful production of the native Mexican work, Atzimba, written by Ricardo Castro in the mid-nineteenth century. It is based on legends of the Tarascan Indians of Michoacan, and concerns events in the struggle of the Tarascans against the invading Spaniards. The native King's sister, Atzimba, fell in love with a nobleman in Cortez's train. The end was her self-immolation and the sacrifice of her Spanish lover on the sacrificial stone. The music is reminiscent of Verdi and even of Massenet; Aida had been produced in Cairo only a few years previously. There is no suggestion in the score of native Mexican idioms; but only of Continental influences.

The well-known Mexican musicologist, Jesus C. Romero, announced between the acts of Atzimba, establishment of two cash prizes for a new operatic work by a Mexican—10,000 pesos for the best libretto submitted, and an equal amount for the best score.

Korean Conductor Appears

The Korean musician Ekital Ahn, who leads the Mallorca Symphony, came to the Bellas Artes to conduct the University Orchestra in a pair of Sunday morning concerts. As a former student of Richard Strauss, he chose for one of his programs his master's Death and Transfiguration. On the same program was his own composition, the orchestral fantasy Korea, in which he delineates in tones the former happy country, with the people enjoying a contented rural life of song and dances, suddenly thrust into world affairs as a center of present-day conflict, with its tragedies and sufferings. The work ends with a new version of the Korean National Anthem, as written by Mr. Ahn.

CHARLES POORE.

Daniel to Lead Wichita Falls Group

WICHITA FALLS, TEX.—Dr. Erno Daniel has been appointed conductor of the Wichita Falls Symphony, and begins his first season this fall. Dr. Daniel was formerly associate conductor, and succeeds Frederic Balazs, who has gone to head the symphonic group in Tucson, Ariz. The new conductor came to this country in 1949 from Budapest, where he was a faculty member of the Royal Conservatory of Music, associated with Bela Bartok, Kodaly and Dohnanyi. As a pianist, he has appeared in recital and with symphony orchestra in almost every important European city. Besides conducting the Wichita Falls Symphony, Dr. Daniel teaches in Midwestern University here.

New Post for Meyerowitz

Jan Meyerowitz, composer and pianist, will be director of the Music School of the Hebrew Educational Society, Brooklyn, beginning in September, succeeding T. Bath Glasson who is retiring after 40 years. Mr. Meyerowitz has been a member for several years of the faculty of the Berkshire Center in Tanglewood and is the composer of The Barrier, produced on Broadway and at Columbia University, and of Eastward in Eden, produced at Wayne University.

Meller for Cornell College

Cornell College, Mt. Vernon, Iowa, has added to its faculty Mischa Meller as visiting professor of piano during 1952-53. Formerly on the faculties of Columbia University and the University of Michigan, Mr. Meller made his New York debut in Town Hall in 1935.

La Puma Opera Workshop gave their first performance of Mozart's Cosi Fan ...utte this summer at the Community Center Auditorium. Other productions included Rigoletto, and Cavalleria Rusticana and Pagliacci.

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Adele D. Lauth Course Concluded

LOS ANGELES.—Adele D. Lauth, piano pedagogue, has concluded a six weeks' practical training course for teachers instructing young children, held at her studio from July 6. After this special summer course, Miss Lauth resumes her regular teaching of piano, harmony and theory, her own piano recitals, and the presentation of her artist-pupils in recital.

Miss Lauth, a native of Los Angeles, studied piano in Paris under Moszkowski, and in Berlin under Leopold Godowsky, whose assistant teacher she became. Afterward, she toured India, China, Japan and Russia, giving recitals, and then took a degree of Doctor of Music at Heidelberg University. Another world concert tour followed, and further study in classes of Nikisch, Lhevinne, Leopold Schmidt and Hugo Kaun. During her years of teaching here she has trained many successful young pianists, and has also been associated as assistant teacher with the master classes of Alfred Mirovitch.

Caroline Beeson Fry Returns

Caroline Beeson Fry has returned from four months in Europe and will reopen her studios in White Plains and on 57th Street, New York, on Sept. 4. Mrs. Fry and her party attended the Bayreuth, Salzburg and Edinburgh Festivals.

Ralph Thomas Series Closes

HOLLYWOOD, CAL.—The tenth and last recital in a series in which Ralph Thomas has been presenting his voice pupils was given on Aug. 4 at Masonic Temple Auditorium. This program presented adult and juvenile singers.

Adler Pupil in Tanglewood

Among the 400 students at Tanglewood, Gladys Stein was the only pianist to play with orchestra this season. Although Miss Stein, a pupil of Clarence Adler, has a repertoire of 20 concertos, she had to learn the Gershwin Concerto in F major in three weeks.

Rovinsky Artists Heard Widely

ANTON ROVINSKY

Among piano students of Anton Rovinsky who are current holders of prizes and scholarships is Patricia Rosendale of Westfield, N. J., now a senior at Northwestern University on scholarships granted by the Evanston Music Club, the Westfield Music Club, and by the university. Miss Rosendale has appeared as soloist in the Lake Geneva series where William Kapell, Elena Nikolaidi and others have been featured.

Nancy Heyes Van de Vate, now at Yale, received a George Eastman Scholarship, a Presser Foundation Scholarship and a Cultural Grant from the French Government. Robert Emmet Vokes twice achieved Samaroff Scholarships at the Juilliard School of Music.

A slight variant on all these academic honors is the career of young Richard Hyman, who toured with Benny Goodman in Europe some three years ago, and is now the pianist with Morey Amsterdam on television's Channel Four.

Mr. Rovinsky will resume his regular piano classes and private instruction at his Steinway Hall studio in October, with appointments and auditions arranged immediately after Labor Day. In line with his normal piano instruction, Mr. Rovinsky encourages the reviewing, reviving and rejuvenating of past piano experiences of adults who, for one reason or another, have left off their studies. Mr. Rovinsky feels that intelligent and experienced guidance can help make up for these lost years.

Westminster Choir Session Ends

PRINCETON, N. J.—The summer session of the Westminster Choir School was concluded with concerts on Aug. 8 and 9 by the high school and adult choruses and a recital and worship service on the morning of Sunday, Aug. 10. The session had the largest enrollment in its history, attended by 132 professional musicians from 30 states, District of Columbia, Canada and Argentina, and 262 high school students from 23 states and the District of Columbia. Dr. John Finley Williamson, director, has announced two such summer sessions in Princeton next year, running concurrently with a six-weeks summer session for graduate credit.

Baltic Festival for N. Y.

A Festival of Baltic Music, presenting first American performances of Estonian, Latvian and Lithuanian contemporary orchestral works will be given in Carnegie Hall on Oct. 12 for the benefit of Baltic Relief Agencies. The symphony orchestra will be under the direction of Endel Kalam, Bruno Skulte and Jeronimas Kacinskas.

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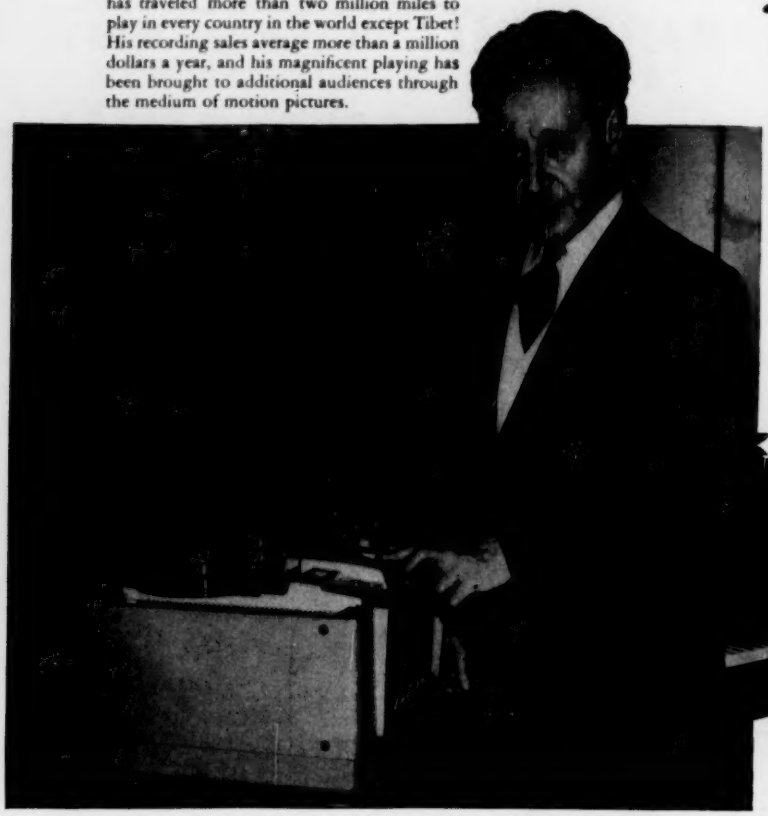

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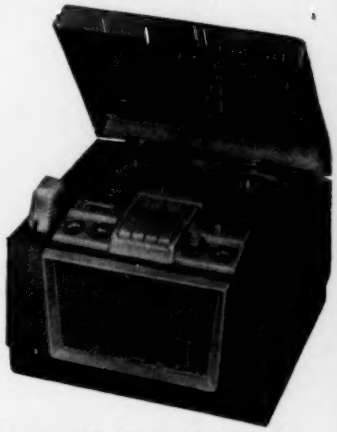

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